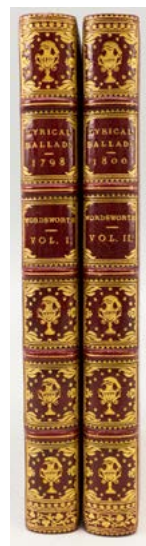
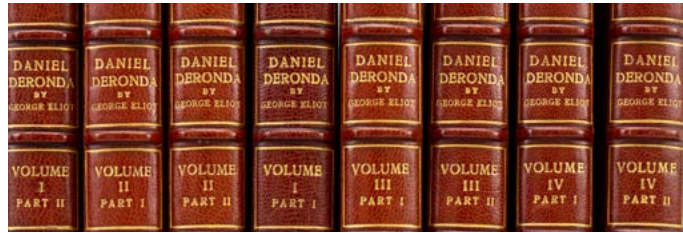
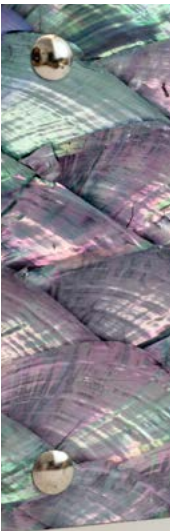
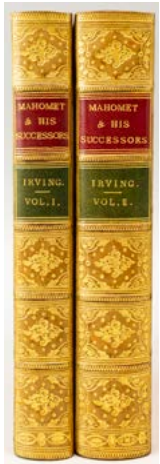
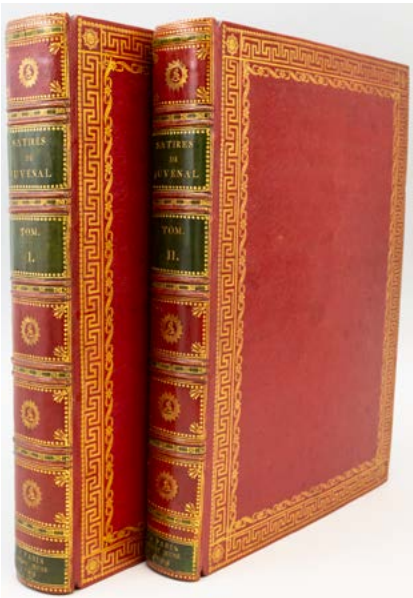
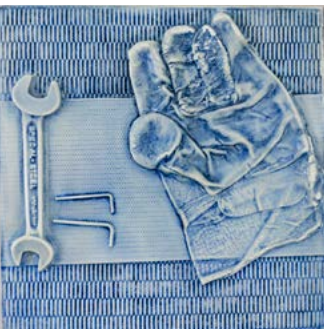


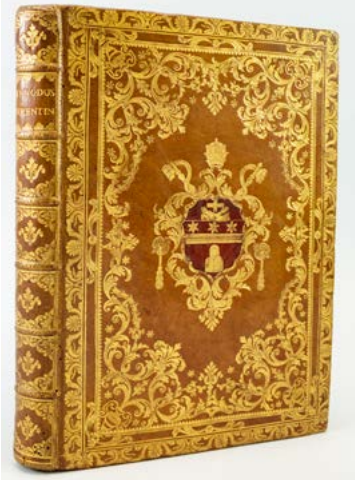
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We are pleased to announce
the publication of our new leaf book:

Letters from the 15th Century:

ON THE ORIGINS OF THE KELMSCOTT CHAUCER TYPEFACE

A Study, with Specimen Leaves, of the Influence of the
Early German Printers on William Morris' Masterpiece.



Details:

Text volume: ii, 75 pp. 244 x 154 mm. (9 1/8 x 6 1/8").
Traycase: 502 x 372 mm. (19 3/4 x 14 5/8").

165 COPIES FOR SALE. In one of three bindings (indicating progressively more deluxe leaves). The book printed on Zerkall Book Laid Vellum paper by Arthur Larson at Horton Tank Graphics, bound (and with a large traycase constructed) by Amy Borezo. Book layout and project coordination by Jill Mann. EACH COPY WITH FIVE LEAVES: ONE FROM THE KELMSCOTT CHAUCER AND ONE EACH FROM THE PRESSES OF PETER SCHOEFFER, JOHANN MENTELIN, GÜNTHER ZAINER, AND ANTON KOBERGER. The incunabular leaves—assembled over a period of six years from defective copies—in consistently excellent condition, with only minor flaws, and the Kelmscott leaves (never part of a bound volume) in very fine condition.

This unique leaf book combines three elements—a significant private press production, a substantial scholarly commentary that contributes to a further understanding of printing history, and a collection of five leaves: one from the Kelmscott Press “Works of Geoffrey Chaucer” and four from books issued by German printers Morris most admired.

Written by Phillip J. Pirages, the essay has been produced by gifted professionals; the study addresses a topic of significance to typophiles in a considerably more thoroughgoing way than has been done before; and the assemblage of leaves represents a powerful visual reinforcement of the commentary.

The text presents information about Morris' life and library, pulling together previous relevant observations in an entirely new way, and provides remarks about the early printers and the leaves included as part of this production. Most important, the study shows, as objectively as possible, likenesses between the early letterforms and those of the Chaucer by comparing each of Morris' letters with each of the corresponding letters in the typefaces of Schoeffer, Mentelin, Zainer, and Koberger. And because of the assemblage of leaves, readers are not only able to learn from the text about the influence on Morris of his typographic forebears, but also to compare with their own eyes the resemblances between the Kelmscott leaf and the leaves from four centuries earlier.

From the Text:

(from p. 64)—The chart is a numerical summary of the possible degrees of influence exerted by our four printers, based on the similarities of each of the Kelmscott letters with the corresponding letter in each of the early type cases. The results in the chart were arrived at by assigning a number to each letter reflecting one of four levels of resemblance: “3” for “very close to identical,” “2” for “rather like,” “1” for “at least vaguely similar,” and “0” for “not similar at all.” This, of course, involves some level of subjective judgment, but it is surely more objective than looking at a mass of letters on a page and pronouncing that they look “a lot like” or “not very much like” the Kelmscott types.

(from p. 74)—It is surely wrong to say [as his daughter had claimed] that Morris made up the Chaucer typeface “out of his head,” that he created it on his own. Of course, Morris' head (and [Emery] Walker's head) were involved, not as the origin of the Kelmscott characters, but as a conduit through which 15th century letterforms passed, altered or unaltered. And there clearly was much more creative imagination exerted in the gothic than in the roman Kelmscott typefaces. The various sources of inspiration were, in fact, processed, and the creative genius and aesthetic sensitivity enlivening Morris' consciousness were indisputable agents in the production of typography that both acknowledged the skill and beauty of the past and played a role in revolutionizing the history of modern printing.

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Copies in linen-backed paper boards featuring Kelmscott leaves with text (only) or with small initials: **\$1,950-\$2,150**

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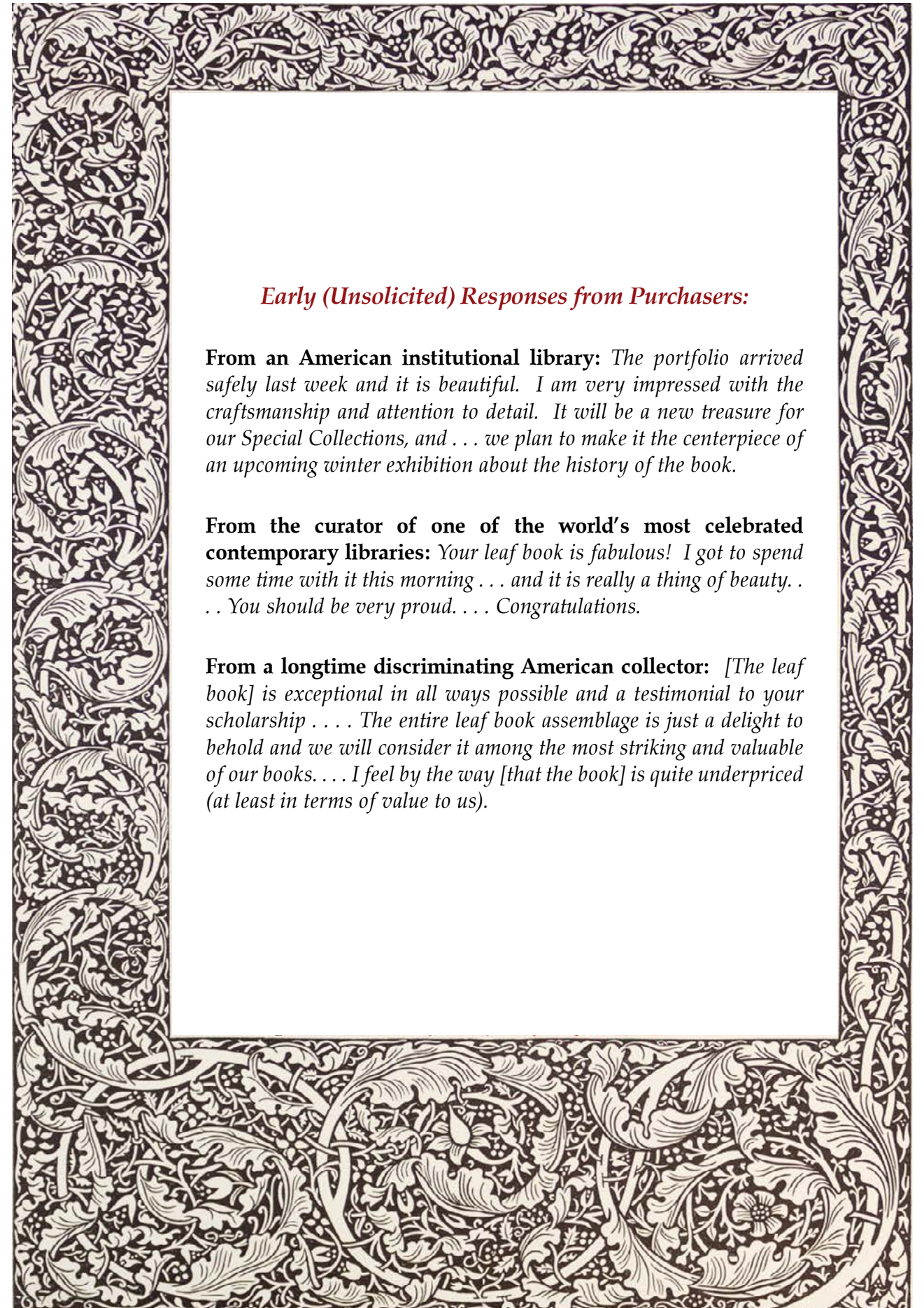


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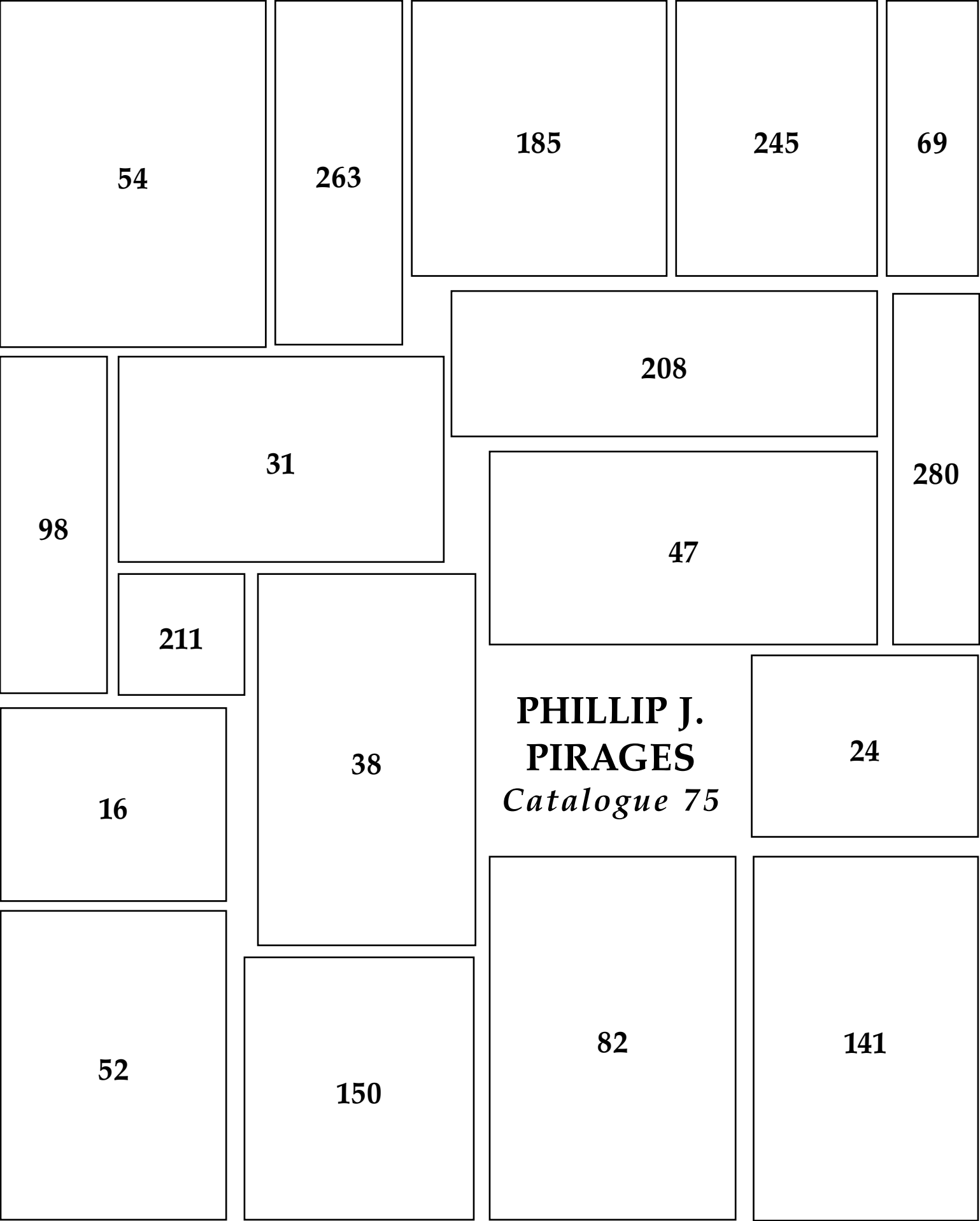
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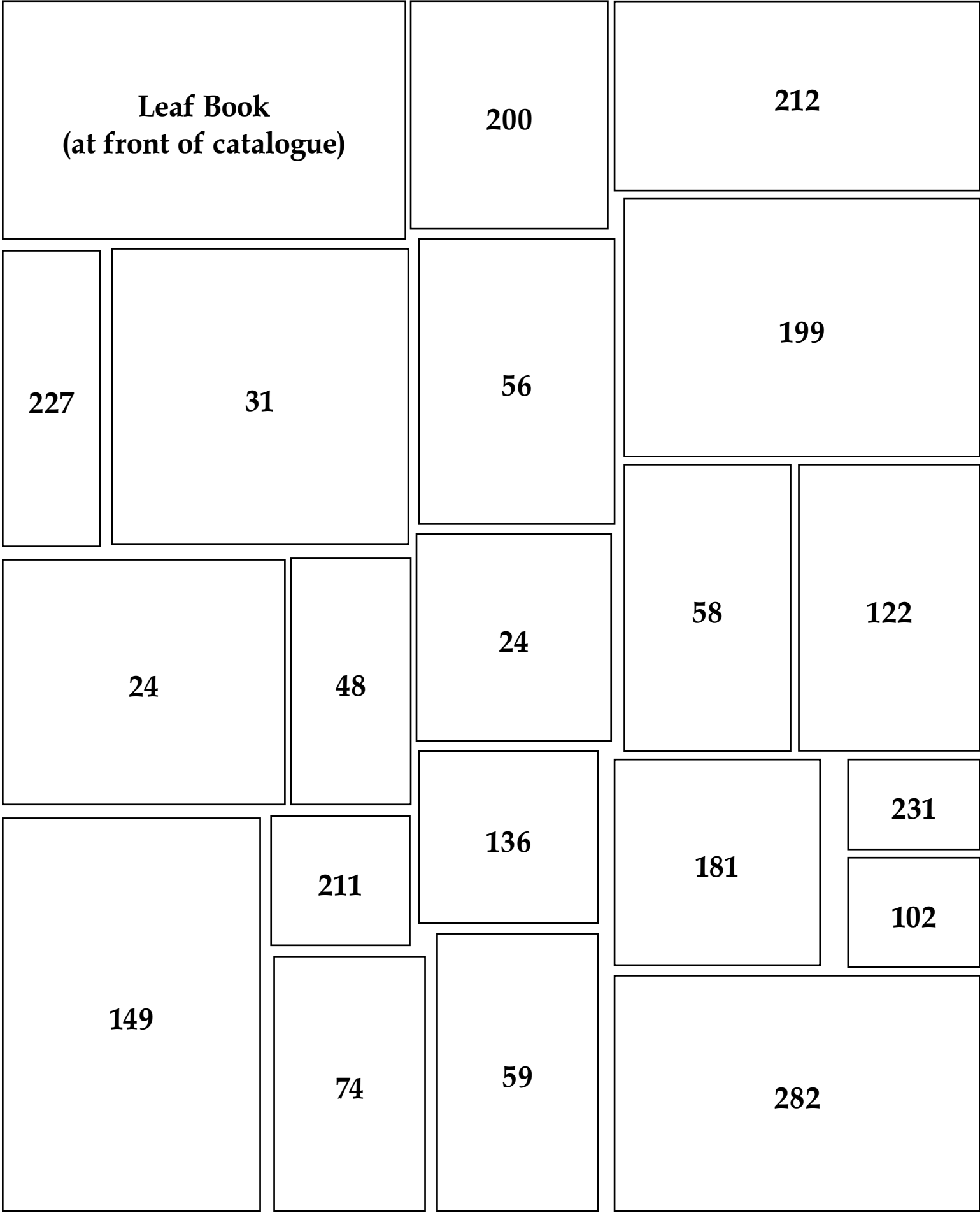
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Most of the text of this catalogue was written by Cokie Anderson and Kaitlin Manning. Jill Mann is responsible for photography and layout. Phillip J. Pirages designed the cover. Essential administrative support has been provided by Tammy Opheim.

We are pleased and grateful when you pass on our catalogue to somebody else and when you let us know of other parties to whom we might send our publications. And we are, of course, always happy to discuss fine and interesting items that we might purchase.

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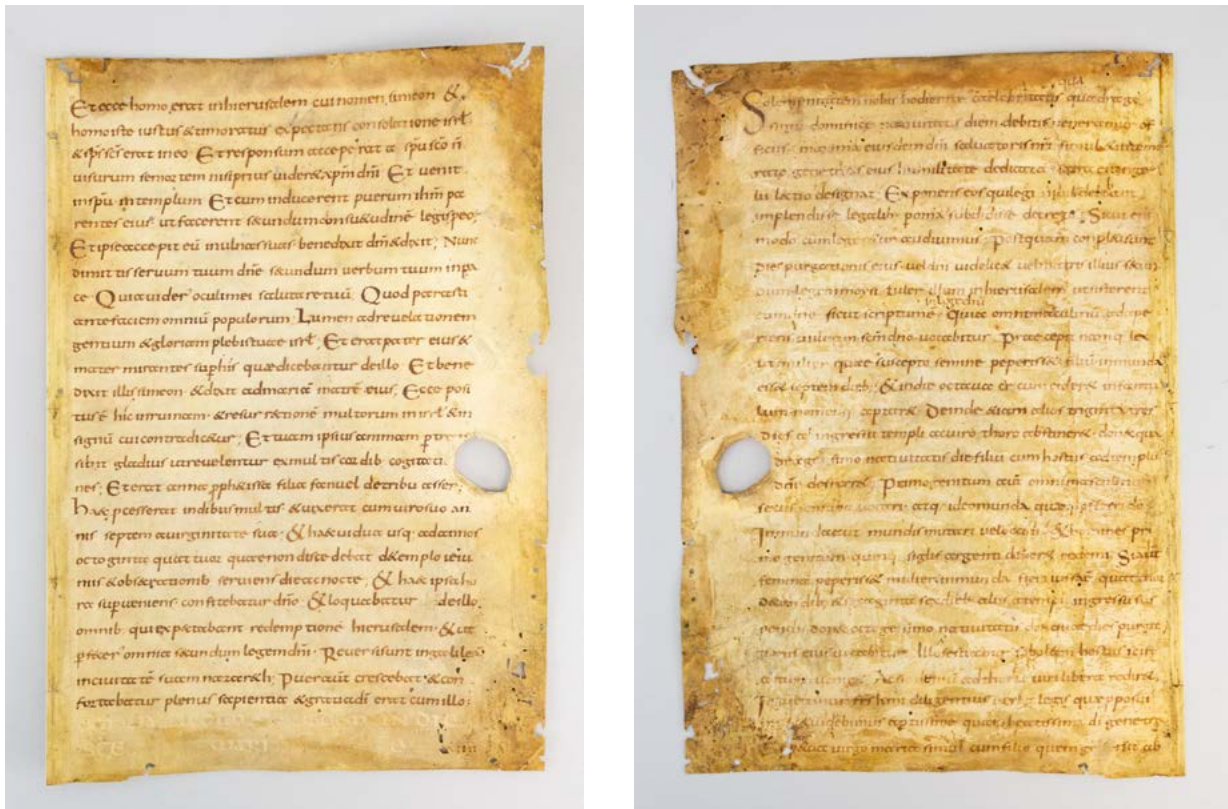
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These manuscript packets present an excellent opportunity for libraries, teachers, and students as well as private collectors to develop or expand their teaching or personal collections, and to do so without great budgetary strain. Each packet contains nine hand-picked manuscript leaves on vellum and one printed leaf on vellum chosen to represent a range of writing styles, decoration, and purposes with a special focus on the period of transition from manuscript to print. The following is a sample inventory of what one may expect to find in a packet: 1) A large-format leaf; 2) A leaf with musical notation; 3) A leaf or fragment of a leaf recovered from a binding; 4) A 13th century Bible leaf; 5 & 6) Two leaves from different Liturgical books with colored initials and/or pen and ink decoration; 7) A Calendar leaf from a Book of Hours or Breviary; 8) A leaf from a miniature-sized book; 9) A leaf from a Book of Hours with burnished gold initials; 10) A leaf from an early 16th century Book of Hours printed on vellum and finished by hand. A limited number of these packets are available; the contents will vary slightly between packets. For similar packets containing all printed leaves, see item #115. (ST12778-0743a)



The Oldest Leaf We Have Ever Offered for Sale

2 A NINTH CENTURY VELLUM MANUSCRIPT LEAF, FROM THE VENERABLE BEDE'S HOMILIES ON THE GOSPELS, IN LATIN. TEXT FROM HOMILY 24, FOR THE FEAST OF THE PURIFICATION OF THE BLESSED VIRGIN MARY. (Germany, almost certainly Fulda, mid-ninth century, possibly second quarter) 305 x 216 mm. (12 x 8 1/2"). Single column, 28 lines of text, written in brown ink in a fine Carolingian minuscule,



but with features of an Insular hand. With large uncial letters at the beginning of each sentence and with a two-line Incipit written in uncials of the highest order, once red but now faded to a ghostly—but still legible—trace. For a leaf from the same manuscript, see Durham University Library Add.MS 1757, http://reed.dur.ac.uk/xtf/view?docId=ark:/32150_s2d504rk36p.xml. ♦Removed from a binding and so a bit soiled and darkened from binder’s glue, one-inch hole (present before text added, so no loss), minor worming, but IN EXCELLENT CONDITION for this kind of recovered specimen, with virtually every word of the text clearly legible, with surprisingly ample margins, and with the better side unusually attractive, this side being without significant defects of any kind, even minor blurring. **\$48,000**

Most likely copied at the imperial abbey of Fulda from an eighth century Northumbrian manuscript once owned by St. Boniface, this leaf from the Homilies of the Venerable Bede, is, except for some small patches affixed to leaves in a 15th century choir book, the oldest manuscript item we have ever offered for sale. Unusual in that it is an original work from the author’s time (as opposed to a compilation), the text comprised 50 homilies, written for the monastic community at Jarrow in the years just prior to Bede’s death in 735. The collection was disseminated before the end of the eighth century by Anglo-Saxon monks active as missionaries and scholars on the European continent. Few early manuscripts of Bede’s Homiliary have survived. The text here is from the Gospel reading and Homily on the Purification of the Virgin Mary, with Luke 2: 25-40 and the incipit for the homily on the recto, and the first section of the homily, beginning “Solemnitatem nobis hodiernae celebratis,” on the verso. The present item, which is a sister leaf to Durham University Library Add. MS 1757, is of great importance, since surviving copies from England of the text do not exist before the 12th century. Our leaf can be dated and localized by intriguing paleographical and codicological features. Of special interest here paleographically is the use of the ampersand as a general abbreviation for the letters “et” occurring anywhere in a word, as for example: “&iam” for “etiam,” “vocar&” for “vocaret,” and “p&rum” for “petrum.” Termed the “integrated ampersand” by German writers, this usage is characteristic of Carolingian minuscule manuscripts of the late eighth and ninth centuries. What serves to localize this leaf as a product of the famous scriptorium of Fulda is the lively snake-like tail with which the scribe ends the ampersand. Bernhard Bischoff calls this “schwungvolle &-Ligatur” the “unmistakable” earmark of early manuscripts from Fulda, a major center of Carolingian book production and scholarship in the ninth century (the monastery there was founded in 743 by Anglo-Saxon missionary bishop Boniface). At Fulda, manuscripts continued to be written in Insular hands, alongside concurrent use of the Carolingian minuscule, until about 850, and the commingling of these traditions is evident in our leaf. For example, the scribe here uses the Insular “q,” characterized by a tail turned toward

the left, rather than the normative Carolingian form of the letter with a straight descender. And among distinctive features of the Fulda Carolingian minuscule seen here is the wedge-shaped form of the top of the ascenders of letters like “l” and “b.” Finally, in codicological terms, the present leaf seems to have been prepared in a way that corroborates our hypothetical localization. The flesh and hair sides of the skin are indistinguishable because Fulda continued to prepare parchment in the Insular way by roughing both sides of the skin with pumice. (See B. Bischoff, “Latin Paleography,” 1989, pp. 9-10 and 117-18 as well as the 1994 exhibition catalogue of Fulda manuscripts by H. Broszinski and S. Heyne, “Fuldische Handschriften aus Hessen,” plates 23, 32, 33, 38, and passim for other examples.) (CRS1901)

3 A VELLUM LEAF FROM A CHOIR BOOK IN LATIN, WITH AN EARLY FORM OF MUSICAL NOTATION. (Southern Germany, early 11th century) 330 x 222 mm. (12 7/8 x 8 3/4”). Single column, 28 lines of text with musical notation, in a late Caroline minuscule hand. Rubrics in red, three large initials in red at the openings of major passages. With Medieval folio number in the upper margin, prickings visible, and several instances of marginal notations. ♦Recovered from a binding and therefore with the expected moderate uneven browning, staining, and soiling, two visible folds, one corner creased, but very good specimens in a pleasing hand, entirely legible and with no loss to the text. **\$4,500**

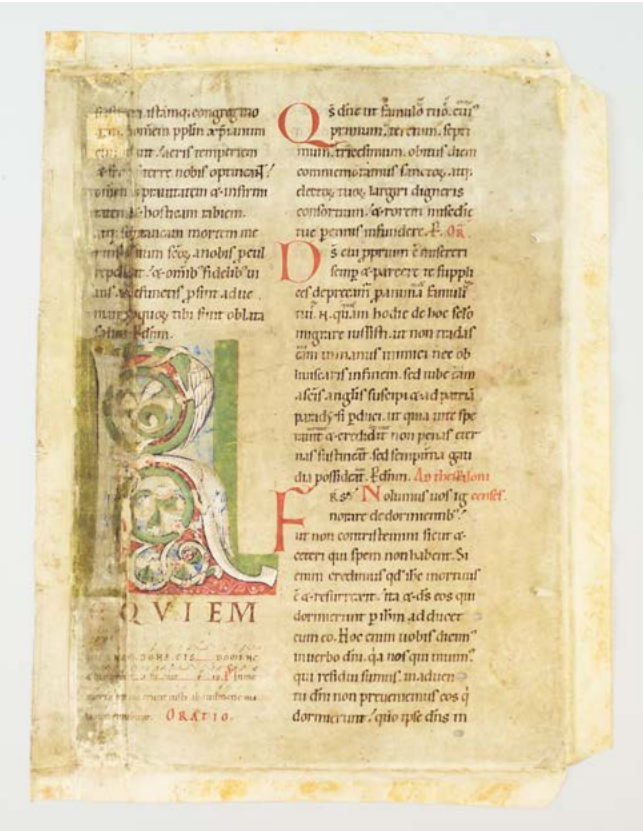


This leaf is a fine example of an early hand and musical notation, with numerous marginal annotations in contemporary and later hands. The rounded script is unmistakably Romanesque, but there is also evidence of earlier stylistic tendencies, particularly noticeable in the large rubricated initial “A.” The main readings here are for the feasts of Sts. Fabian and Sebastian and St. Agnes. In the ample margins, other hands have added readings for St. Timothy the Apostle, and other, less legible notations. The intriguing addition of the name “Hymerehi ap[osto]li” in tiny script in the lower margin of this leaf probably refers to St. Imerius of Immortal (known variously as Himerius, Imier, and Immer), a 7th century hermit believed to have died in what is now known as Saint-Imier (near present day Berne). The inclusion of this unusual saint may be a clue to the manuscript’s origins, or at the very least where it may have ended up. Although recovered from a binding and thus with a certain amount of soiling and creasing, the script and notation are very well-preserved and altogether pleasing. (ST14396)

Massive 12th Century Reptiles

4 A VELLUM MANUSCRIPT LEAF FROM A LARGE LECTIONARY IN LATIN, WITH AN IMPRESSIVE ROMANESQUE INITIAL COMPOSED OF INTERLACING DRAGONS. (Germany, perhaps Cologne, early 12th century) 370 x 277 mm. (14 1/2 x 11”). Double column, 31 lines in a fine Romanesque book hand. Rubrics in red, with five one-line and five two- to four-line initials in red, verso with numerous lines of music with staves in red and interlineal neumes, A LARGE “R” WITH WINGED DRAGONS, one with a long spade-like tail painted in a faint brown wash and light blue with white highlights, the other with white wings and a green body, the dragons interlaced with vines and acanthus leaves, the initial and ground painted in alternating swaths of green, blue, and red, with white vine-stem work. See: “Glaube und Wissen im Mittelalter,” 1998, no. 31. ♦Recovered from a binding and thus with some expected soiling and wear, an inch-wide strip along the left (where the leaf would have covered a book’s spine) significantly darkened and abraded (including the left quarter of the large “R”), but the initial retaining much of its original charm and the dragons mostly intact, the rest of the leaf very legible and well preserved. **\$6,500**

Even in its reuse as binding material, this leaf remains an attractive specimen preserving much of its original appeal, with the impressive Romanesque initial being an excellent example of its type. Measuring a notable 125 mm. high (about a third of the large-format page length), the initial incorporates two fantastic beasts, rather languidly perched on



5 A VELLUM MANUSCRIPT LEAF FROM A LARGE LECTONARY IN LATIN, WITH AN EXCELLENT ROMANESQUE WHITE VINE-STEM INITIAL. (Germany, early 12th century) 370 x 210 mm. (14 1/2 x 8 1/4"). Double column, 31 lines in a fine Romanesque book hand. Rubrics in red, with five one-line initials in red and one large three-line initial in red with decorative floral pattern, A HANDSOME WHITE VINE-STEM "P," measuring slightly larger than five lines, filled with green and blue, outlined in green, and highlighted with red. ♦Recovered from a binding and thus with some moderate soiling and several creases, vine-stem initial slightly trimmed away on left side (affecting two or three letters on verso), but the other margins quite comfortable, the paint of the initial well preserved, and the text dark and entirely legible. **\$3,500**

This leaf comes from the same manuscript as the previous item and features a Romanesque vine-stem initial with a handsome design of tight, swirling vines and foliage, surrounded by bright colors. These types of capitals were admired by the Italian humanists of the 15th century, who used them as models for a derivative form known as the Renaissance white vine initials. With far less soiling and damage than one would expect for a leaf rescued from a binding, this is an especially attractive and appealing specimen. (ST15161a)

6 ILLUMINATED VELLUM MANUSCRIPT LEAVES, OFFERED INDIVIDUALLY, FROM A MINIATURE PSALTER-HOURS IN LATIN. (France, second half of 13th century) 90 x 65 mm. (3 1/2 x 2 1/2"). Single column, 12 lines in a pleasing gothic book hand. Rubrics in red, each leaf with multiple one-line gilt initials on blue or gold ground and line endings with gold squares surrounded by pink and blue bars highlighted with white pigment, many leaves with at least one two-line initial similarly decorated, EIGHT LEAVES WITH A FIVE- TO SIX-

the outer curves of the "R." The upper dragon curls his tail into a swirl, while the lower dragon swoops his tail out and to the right to accentuate the letter form, terminating in a spade-like shape. Happily, the beasts still show a good amount of detail, with the individual feathers of their wings clearly delineated, and the bodies shaded and speckled to resemble the skin of a reptile. The likely origin of this leaf is the Rhineland, perhaps Cologne, where a similarly winged dragon can be seen in a mid-12th century manuscript of Ambroise's "Hexameron," now residing in the collection of Cologne Cathedral (their MS 31; see: "Glaube und Wissen im Mittelalter," pp. 192-3). Similarly, the circular scrolls here are like those in manuscripts from this same area produced between about 1100 and 1150 (ibid. no. 35, pp. 204-07). Besides the obvious appeal of the present initial, there is also an interesting feature in the text: in the prayer beginning "Deus cui proprium," the scribe has written interlineally alternate endings for both female and plural forms for the ease of the reader, suggesting that this Lectionary may have been used by both men and women. (ST15161)



LINE INHABITED INITIAL, the initial painted blue or pink and filled with burnished gold, on contrasting dark pink or blue ground, each with spikey ascender or descender terminating in a curl with gold bezant. ♦Vellum a bit toned and soiled, gilt a little rubbed (somewhat more noticeable on the gilt infill of large initials), occasional small stains or smudges and other isolated minor blemishes, faces in some inhabited initials rather rubbed, and a couple extenders slightly trimmed, but on the whole the leaves still very pretty, the paint quite bright, and the charm still there. **\$75-125** each for leaves with small illuminated initials; **\$600-1500** each for leaves with large inhabited initials (depending on condition)

The present leaves probably come from a Psalter-Hours, a personal prayer book that eventually gave way to the Book of Hours, the manuscript companion that would become the vehicle of choice for personal devotions during the late Middle Ages. Although measuring only 90 mm. tall, these leaves contain a surprising amount of illumination, including eight examples with large inhabited initials that take up more than a quarter of the written space on the page. One particularly nice example shows Christ in Majesty holding a sphere, while the others depict various figures kneeling in prayer in front of pedestalled surfaces. These figures, as well as the decoration, bear a significant resemblance to Walters MS W. 40—described as a Book of Hours executed in the third quarter of the 13th or early 14th century by the Bari Atelier—with multiple initials depicting people in prayer as here, as well as with a similar depiction of Christ in Majesty. It seems impossible to say for certain that the Bari Atelier was responsible for our leaves as well, but the similarities do help to substantiate an approximate date and locale, and to provide an intriguing possibility for further research. (ST15198k)



7 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH AN HISTORIATED INITIAL OF ELKANAH, HIS WIVES, AND CHILDREN, FROM A BIBLE IN LATIN. INITIAL OPENING TEXT OF 1 SAMUEL. (Paris(?), late 13th century) 185 x 125 mm. (7 1/4 x 5"). Double column, 48 lines in a lovely pearl script. Rubrics in red, running titles in red and blue, one eight-line puzzle initial in red and blue with penwork inside the initial and extending into the margins, ONE EIGHT-LINE HISTORIATED "F" featuring Elkanah at a table with his two wives and children, the extender in multiple colors and reaching to the bottom of the columns. Several marginal corrections in a distinct hand. ♦Slight wrinkling to the very thin vellum, but A VERY FINE LEAF IN VIRTUALLY PRISTINE CONDITION. **\$4,000**

This beautifully preserved leaf, with paint exceptionally fresh and margins clean and wide, boasts an excellent historiated initial with fine details and composition. The biblical narrative portrayed here is the story of Elkanah and his two wives: the barren Hannah and the fruitful Peninnah (the former eventually becomes pregnant with the prophet Samuel; the latter holds four



children in her arms in the initial here). In addition to the excellent molding of the faces, the artist also cleverly hints at the family dynamics through the physicality of the main characters. Tension between the wives is suggested by their physical distance, with Peninnah’s head tilted down, towards her children, and Hannah’s face lifted upward in hopeful prayer. Meanwhile, Elkanah, although closer to Peninnah and his children in the picture plane, is entirely focused on his preferred wife, Hannah. Thus, in a very small space, the artist gives us a fully fleshed-out visual reinforcement of the biblical narrative. (ST15081)

An Outstanding Leaf From The Famous Phillipps-Beatty Bible

8 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A WONDERFUL HISTORIATED INITIAL, FROM AN OUTSTANDING MONUMENTAL BIBLE IN LATIN. TEXT FROM THE BEGINNING OF ROMANS. (Southern France, perhaps Bordeaux, ca. 1300) Visible portion of leaf under mat: 305 x 206 mm. (12 x 8 1/8"); Frame: 520 x 414 mm. (20 1/2 x 16 1/4"). Double column, 40 lines of text in an extraordinarily fine gothic book hand. Matted and framed. Rubrics in red, capitals struck with red, headlines and chapter number in red and blue, one two-line initial in blue and one three-line initial in red with intricate contrasting penwork extending the full length of the leaf along each column, WITH A MAGNIFICENT HISTORIATED “P” DEPICTING ST. PAUL HOLDING A SWORD AND BOOK, the saint with gilt halo standing before a beautiful blue background patterned with interlacing octagon shapes, two gold bezants and two columns on either side of the figure, this initial on a ground of pale pink with white tracery, with extenders running the length of the column, accentuated with trefoils and bezants on blue ground with spikey shape. ♦A few faint dots between columns (probably offset from facing page) otherwise REMARKABLY WELL PRESERVED, ESPECIALLY BRIGHT, CLEAN, AND FRESH, WITH THE INITIAL IN PRISTINE CONDITION. \$12,500

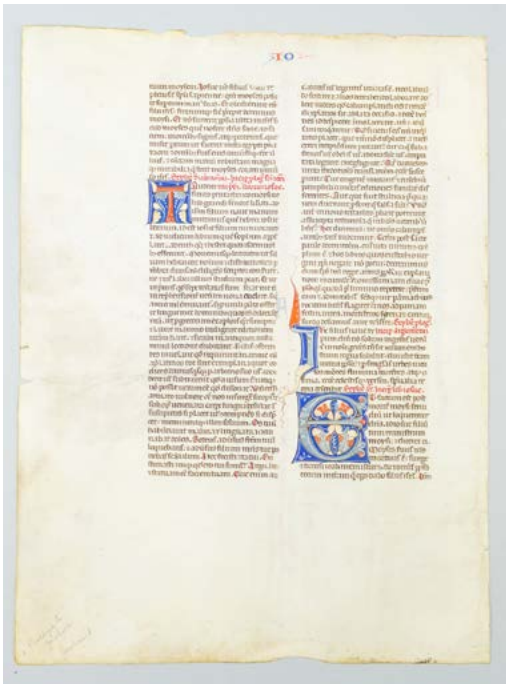
This leaf comes from one of the most beautiful Bibles ever illuminated, and, not surprisingly, also comes with distinguished provenance. The level of preservation here is extraordinarily fine, and the artistic accomplishment is difficult to overpraise. The painter, who has obviously done his work with great care and confidence, has produced an initial characterized by a sharply defined central figure, impressive precision, and an intelligent design, all of which add up to an unusually high level of aesthetic



9 ILLUMINATED VELLUM MANUSCRIPT LEAVES FROM A PSALTER, OFFERED INDIVIDUALLY, SEVERAL WITH HYBRIDS AND HUMAN FACES. (England, 14th century) 110 x 77 mm. (4 1/4 x 3"). Single column, 16 lines in an English gothic book hand. Rubrics in red, paragraph marks in red or blue, each leaf with multiple one-line initials in gilt on pink or blue ground, line-enders with gold bezant on a bar painted pink and/or blue, many with at least one two-line initial in pink or blue on gilt ground with painted decorative flourishes, A FEW WITH TWO-LINE INITIALS INHABITED BY HUMAN FACES, more than half the leaves with half or three-quarter borders on one or both sides, composed of a painted and gilt bar, often spikey in appearance, with long tendrils terminating in trefoils, SEVERAL LEAVES WITH ANIMALS AND HYBRIDS INCORPORATED INTO THE BORDERS OR INHABITING THE MARGINS. ♦Vellum with a little general soiling and toning, margins trimmed rather close and sometimes just cutting into the borders, gilt noticeably rubbed away in places (exposing white gesso layer), paint occasionally rubbed or smudged, other small, mostly marginal blemishes and stains, but despite these signs of use, the leaves still very charming and with a considerable degree of their original appeal. \$95-200 for leaves with illuminated initials/borders; \$275-550 for special leaves with creatures and/or inhabited initials

From a small Psalter intended for personal contemplation, these leaves feature a pleasing English scribal hand and strong decorative program. A few of our leaves contain some especially delightful examples of hybrid creatures and small animals (mostly rabbits and birds), often cleverly incorporated into the borders; others contain the occasional face peering out from an initial, as if playing hide-and-seek with the viewer. The decorative leaves without marginalia are also appealing as good examples of English paleography, and like the more decorative examples here, they are meant to be attractively priced. (ST15198j)





10 A VELLUM MANUSCRIPT LEAF FROM A BIBLE IN LATIN, WITH THREE HANDSOMELY PAINTED INITIALS. TEXT FROM END OF DEUTERONOMY AND PROLOGUE AND BEGINNING OF JOSHUA. (Italy, second half of 14th century) 304 x 225 mm. (12 x 8 7/8"). Two columns, 47 lines in an attractive Italian rotunda. Capitals struck in red, rubrics in red, running titles and chapter numbers in red and blue, two three-line initials in red or blue with penwork embellishments extending the length of the column and into the margins, ONE EIGHT-LINE AND TWO FIVE-LINE INITIALS ELEGANTLY PAINTED in light blue or red on a dark blue ground, embellished with pink and red floral motifs, the "I" with two wing-like extenders. ♦ A few trivial signs of use, text ink slightly faded on one side, but A BEAUTIFUL LEAF, the paint bright and fresh, and with ample, clean margins. **\$1,500**

This large, attractive leaf with three richly painted initials and expansive margins comes from a manuscript undoubtedly made for a patron of refined taste and considerable means. The initials are in the best possible condition, as rich and as sensual as the day they were painted.

The text here recounts the death of Moses at the end of Deuteronomy and

then, at the opening of the Book of Joshua, how the promised land is conquered and divided, including the famous story of the Battle of Jericho. (ST15467c)

11 ILLUMINATED VELLUM MANUSCRIPT LEAVES WITH EXUBERANT INITIALS AND BORDERS, OFFERED INDIVIDUALLY, FROM A BOOK OF HOURS IN LATIN. (Low Countries, 15th century) 213 x 153 mm. (8 3/8 x 6"). Single column, 18 lines in a gothic book hand. Numerous one-line initials and line-



enders in red or blue, a few two-line initials in red or blue with contrasting penwork, EACH LEAF WITH A THREE- TO FIVE-LINE INITIAL RICHLY GILT AND EMBELLISHED WITH ACANTHUS LEAVES PAINTED BLUE, DARK PINK, AND ORANGE, ONE INCORPORATING THE FACE OF A BEAST, EACH LEAF WITH A THREE-QUARTER BORDER, AND ONE WITH A FULL BORDER, consisting of gold and painted bars, regularly accentuated with acanthus leaves, sprays, and floral motifs, many of the three-quarter borders terminating in long sprays of flowers and bezants. ♦ Vellum with variable (usually slight) browning, leaves occasionally trimmed a bit close, but with no loss, marginal decoration a touch rubbed in a few examples, one leaf with a few small stains and smudges affecting margins and a few lines of text, but overall very attractive specimens in excellent condition and with a robust decorative program. **\$500-1,500** each (depending on condition and degree of decoration)

The artist who produced these leaves favored large, flamboyant designs and a colorful palette to delight the eye. The gold has been thickly applied while the fleshy acanthus leaves add even more volume to the already large initials and cornerpieces. The overall effect is one of vitality and celebration, as if the page is blooming before our very eyes. (ST15277a)

With Unusual Details of a Medieval Burial



12 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A MINIATURE DEPICTING A FUNERAL PROCESSION, FROM A BOOK OF HOURS IN LATIN. TEXT FROM THE OFFICE OF THE DEAD. (Coutances(?), ca. 1420) 170 x 114 mm. (6 3/4" x 4 1/2"). Single column, verso with 14 lines in a gothic book hand. Attractively matted. Rubrics in red, pink and blue line fillers punctuated with gold, six one-line initials in gold on blue and pink ground, one three-line initial painted pink and filled with curling ivy on a gilt ground, A HALF-PAGE MINIATURE OF A FUNERAL PROCESSION SURROUNDED BY A FULL BORDER of colorful acanthus leaves and vine-stems with gold leaves, verso with a three-quarter border similarly decorated. ♦ A touch of mild soiling to vellum and gilt a tiny bit rubbed in places, vine-stem border on recto just barely grazed, but A FINE SPECIMEN, the gilt and color bright and well preserved. **\$7,500**

Featuring unusual iconography and a pleasing array of colors with copious amounts of gold, the present leaf provides a high level of aesthetic enjoyment and was undoubtedly made for a wealthy patron. The depiction of a coffin in transit between the church and the graveyard is rarely found in other images

opening the Office of the Dead; the young boy ringing bells at the head of the group, and the spade and hoe, laid out like a cross upon the open grave, are similarly uncommon elements. The black sky with gilt detailing, matching the cloth laid upon the coffin, is perhaps the most visually dynamic aspect here—a striking combination of the ostentatious and the somber. The parent manuscript from which this leaf comes was sold at Sotheby's in 1982 (and subsequently broken up). It was written for the Use of Coutances in Normandy, and its calendar contained several dates of importance to the region, including the dedication of the Coutances Cathedral, making it highly likely that the manuscript originated in this area. Beyond its unusual imagery and origins, this leaf is an excellent example of a high quality provincial manuscript whose owner would have valued (and could afford) fine quality work with conspicuous use of gilt. For example, in addition to the use of gold in the miniature, the border and initial are also heavily gilt, the former being composed of a thick three-quarter bar as well as rinceaux detailing. The visual delights of this leaf have not been dampened with time; the paint and gold have retained all their original vibrancy and give life to an otherwise solemn scene. (ST15177)

13 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A GRISAILLE INITIAL DEPICTING ST. PETER, FROM A BOOK OF HOURS IN LATIN. (Flanders[?], ca. 1440) Visible portion of leaf under mat: 130 x 95 mm. (5 1/4 x 3 3/4"). Frame: 290 x 240 mm. (11 1/2 x 9 3/8"). Single column, 14 lines in a gothic hand. Matted in light grey silk in an antiqued gold and wood frame, with glass on both sides. Rubrics in red, one two-line initial in gold, filled with pink and on a blue ground, A SIX-LINE INHABITED GRISAILLE INITIAL



DEPICTING ST. PETER, the initial painted blue with white embellishments on a gold ground, with an L-shaped bar border in pink and gold with sprays at each end. ♦Text ink just slightly faded in a few places, a few negligible blemishes, but A FINE LEAF, very well preserved in every important way. **\$4,000**

Our artist has used great skill and a particularly pleasing method to produce an attractive historiated initial. In use especially during the late Medieval period, the technique employed here is called grisaille, a method of painting that imitates the effects of relief sculpture. Normally involving monochrome painting that employs shades of gray (the term derives from the word “gris,” French for “gray”), grisaille work was generally executed using a black pigment such as lampblack and an inert white pigment, often—as here—with the addition of gold highlights. The technique first appeared in the late 13th century and experienced its greatest period of popularity from the second half of the 14th through the end of the 15th. This style enabled the artist to depict subtle degrees of light and shadow, and consequently show considerable detail and depth, which can be seen here, for example, in the saint’s folding robes. On our leaf, St. Peter is shown with his most well-known attributes, a key and open book, standing upon a tessellated floor. The illusion of space is impressive: Peter appears to stand in a large, walled courtyard with a church and landscape emerging in the distance. (ST15434)



14 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A FINE, SMALL MINIATURE OF A CISTERCIAN MONK WITH THE VIRGIN AND CHILD, FROM A MISSAL IN LATIN. TEXT FROM THE MASSES FOR THE VIRGIN. (Eastern France, perhaps Neubourg Abbey in Alsace, ca. 1450) Visible leaf under mat: 305 x 215 mm. (12 x 8 1/2”); frame: 470 x 370 mm. (18 1/2 x 14 1/2”). Double column, 21 lines in a lovely gothic liturgical hand. In a handsome gilt wooden frame. Rubrics in red, five two-line initials in burnished gold on pink, blue, and white grounds with two- to three-line marginal extensions of hairline stems terminating in burnished gold leaves, recto with one three-line “S” in pink, white, and gold and infilled with scrolling floral vines, a blue and burnished gold bar border extending from the initial the length of the central margin, a small furry gold creature with large ears and curling tail sitting atop the bar within a wreath of red and blue acanthus leaves, this the centerpiece of an upper rinceaux border of swirling hairline stems abloom with flowers of various colors and bearing many burnished gold ivy leaves, a lower border of similar design, with a brushed gold urn of flowers at center, a



small gold lion reclining amid the vegetation, the same side of the leaf WITH A COLUMN-WIDE MINIATURE (58 mm. square) just above the large initial DEPICTING THE VIRGIN AND CHILD seated within a walled garden, A CISTERCIAN MONK KNEELING BEFORE THEM, a banderole emanating from his lips with the words “Mater Dei memen[to mei]” (“Mother of God, remember me”). ♦A little paint flaking from the Virgin’s robe, otherwise IN ESPECIALLY FINE CONDITION, very clean and bright, with lustrous gold. **\$7,000**

This lovely leaf comes from a very fine illuminated Missal perhaps made at Neubourg Abbey in Alsace. Even though the Cistercians typically eschew lavish decoration in their manuscripts, the connection with the order is confirmed in the present case by the punctus flexus punctuation and by the presence of the Cistercian monk in his distinctive white habit with black scapular (a figure also appearing in other miniatures known to have been part of the manuscript represented here). This was one of four leaves from the same manuscript auctioned at Sotheby’s as lot 8 on 5 December 1995. A leaf from the Mass of Corpus Christi had a miniature depicting four Cistercian monks in the Procession of the Holy Sacrament, and the leaf containing the Introit for the Nativity of St. Bernard of Clairvaux shows that founder of the Cistercian order preaching to a group of his monks. It is notable that the Mass is not for St. Bernard’s regular feast day of August 20, but for his nativity—something that would be more likely to be celebrated by the order he founded. The provenance of Neubourg Abbey is suggested by the presence of the abbey’s arms—sable, with double tower argent—in the border of a page from the feast of Epiphany. The Rhineland style of illumination seen here accords with the Abbey’s location in Alsace. Founded in the early 1130s by Count Reinhold of Lützelburg, Neubourg Abbey had a library of more than 500 manuscripts at the time of its suppression following the French Revolution; none of these has ever been traced. The decoration here is pleasingly symmetrical, and the rinceaux borders are light and airy, with the whimsical inhabitants adding charm. The miniature has wonderful small details, most particularly the beatific expression on the face of the monk as he kneels in awe before the Madonna and Child, and the very realistic folds of his habit. The sky above the gray stone wall encircling the garden is filled with swirling gilt tracery that seems to emanate from the serene Virgin. In keeping with the delicate nature of the illumination, the scribal hand here is elegant and slender. (ST12292)



15 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH AN EXCELLENT MINIATURE OF THE ANNUNCIATION TO THE SHEPHERDS, FROM A LOVELY LITTLE BOOK OF HOURS IN LATIN. TEXT FROM THE OPENING OF TERCE. (Northern France [probably Paris], ca. 1460s) 130 x 98 mm. (5 1/8 x 3 7/8”). Single column, 14 lines in a very fine gothic book hand. Rubrics in red, verso with three one-line initials and one two-line initial in blue with white tracery and scrolling pink and blue floral infill on a ground of burnished gold, two line fillers in similar style, a panel border with acanthus leaves and much other vegetation as well as a charming yellow bird with outstretched wings, recto with two one-line initials and a line filler like those on the verso, a similar but more detailed three-line “D” on a burnished gold ground, and A SPLENDID BRUSHED GOLD FULL BORDER teeming with vegetation, flowers, and fruit in rich shades of several colors, the border inhabited by two realistically painted birds, an insect with delicate aqua wings, and a perky, long-eared squirrel munching on a berry, this golden frame ENCLOSING A VERY PLEASING ARCH-TOPPED MINIATURE OF THE ANNUNCIATION TO THE SHEPHERDS (measuring approximately 58 x 45 mm.), at the top a bright red angel peeking through a semi-circle of burnished gold and holding a scarlet banderole, in the foreground two shepherds on a hillside, attired in brown sugarloaf hats and warm tunics and leggings, one on the ground gazing up at the angel in awe, the other standing with folded arms, leaning on his staff, apparent skepticism on his face, a golden sheepdog curled up asleep a short distance away, further back



a huddled herd of sheep grazing on a verdant hillside punctuated with trees, and in the distance a white, turreted castle. ♦ Significant flaking to the shepherds’ garments and to one of their faces, otherwise in fine condition, the rich gold frame lustrous, the margins extremely ample, and other defects all trivial. **\$4,500**

As often happens with the Annunciation to the Shepherds image, this aesthetically impressive miniature presents us with a dramatic contrast between celestial splendor and the lowly life of humans. Above, the fiery angel parts the sky to let a small piece of heaven shine through, while on the rough ground below, two peasants in tattered clothes struggle to grasp the situation. Our shepherds are well individuated, one falling to the ground in surprise, the second more hesitant, but thrusting his face forward as if listening intently. The dog provides a spot of tranquility at the center of the scene, blissfully sleeping through all the excitement. The artist is obviously sophisticated. We can feel the night cold because of the heavy garments of the shepherders, the tightly curled sleeping dog, and the flock of sheep conspicuously pressed together. And the miniature is well designed: the repeated round shapes of the huddle of sheep, the hill they stand on, and the treetops give the scene a pleasing design harmony, and the artist has admirably suggested depth of space by using a high horizon for the vivid green hill, placing the castle turret centrally in the middle distance, and adding a misty blue slope on the right in the far distance. The border is arresting in its lavish decoration, with botanical elements being unusually dense, and their swirling shapes giving a sense of movement and animation greater than usual. The birds’ markings are carefully rendered, and the insect’s imaginatively blue-green wings are delicately stippled and flecked with larger pimple-like spots. (ST12021-93)

A Leaf with a Beautiful, Exceptionally Well-Preserved Historiated Initial
By Ser Ricciardo di Nanni



16 AN ILLUMINATED VELLUM MANUSCRIPT LEAF FROM A BOOK OF HOURS IN LATIN, WITH AN HISTORIATED INITIAL OF KING DAVID PLAYING THE HARP. TEXT FROM THE BEGINNING OF THE PENITENTIAL PSALMS. (Italy, mid-15th century) 134 x 93 mm. (5 1/4 x 3 5/8”). Single column, verso with 14 lines in an elegant gothic rotunda. Rubrics in red, one-line initials in red and blue, A NINE-LINE HISTORIATED INITIAL OF DAVID PLAYING THE HARP, the initial painted blue, green, pink, and burnished gold on gilt ground, with luscious extenders connecting to a FULL BORDER of similarly painted acanthus leaves, flowers, and gold bezants. ♦ A short, expertly repaired tear to fore-edge border, a hint of residue along the gutter where it once was bound, a breath of rubbing to burnished gold, but IN OVERALL BEAUTIFUL CONDITION, the paint fresh and vibrant, and THE FIGURE OF DAVID PERFECTLY PRESERVED. **\$9,500**

This exceedingly beautiful Italian leaf, blooming with burnished gold and vibrant color, features an unusually large historiated initial by Ser Ricciardo di Nanni, a particularly skilled illuminator patronized by the Medici and known to have worked on several notable illuminated manuscripts from the middle of the 15th century to about 1480. Favored by Piero and Giovanni de’ Medici, for whom he supplied illuminations of mostly classical texts, di Nanni also worked for their father Cosimo, contributing his brush to some of the most stunning choir books ever produced. The quality of di Nanni’s output positions him among the best manuscript artists of the period, and his illuminations appear in some of the world’s finest collections, including the Getty, the Morgan Library, and the Fitzwilliam Museum. According to Christie’s, “His style is supremely confident, fluid and appealing.” His figures are “subtly modelled with washes of varying opacity and tone. People of all ages and sexes have large, heavily lidded eyes, sombre expressions—even the putti—and make tender, expressive gestures.” The present leaf is an excellent example of this style: David’s solemn expression is accentuated by his heavy eyes, sunken cheekbones, and long, downturned mouth—the personification of penitence. This portrait-like historiation puts the focus entirely on David’s visage, asking the viewer to enter into direct dialogue with a figure begging for forgiveness. Besides being obviously beautiful to look at and encouraging the examination of one’s own transgressions, this type of image would no doubt have been especially appealing to a humanistic audience with an interest in human thought and reason. (ST15174)



17 A HANDSOMELY FRAMED VELLUM ILLUMINATED MANUSCRIPT LEAF FROM A BOOK OF HOURS IN LATIN. (Paris, ca. 1460) Visible portion of leaf under mat: 150 x 95 mm. (5 7/8 x 3 3/4”); frame: 340 x 233 mm. (13 1/4 x 9 1/4”). Single column, 15 lines per page in an excellent gothic book hand. One four-line initial painted blue and filled with pansies and painted gold, all on a burnished gold ground, three-quarter border with densely swirled blue and gold acanthus leaves, small flowers, and hairline vines with gold ivy leaves. ♦ In unusually bright, NEARLY PRISTINE CONDITION. **\$950**

A shimmering artifact from the Middle Ages, this lovely Book of Hours leaf clearly was produced by a high quality atelier, and comes ready to hang on the wall in a gold frame with cream matting and marbled accent mat. The materials are archival quality, and the glass is UV protected. (ST15199h)

18 ILLUMINATED VELLUM MANUSCRIPT LEAVES, OFFERED INDIVIDUALLY, FROM A VERY ATTRACTIVE PORTABLE SPANISH DEVOTIONAL MANUSCRIPT. (Spain, ca. 1470) 172 x 122 mm. (6 5/8 x 4 7/8”). Single column, 17 lines in a rounded gothic script. Rubrics in red and gold, one-line initials in gold on blue or red ground with gold

stippling, most leaves with ONE TO FOUR MULTI-LINE INITIALS painted red, blue, purple, and/or green with white highlighting on painted gold ground, each large initial with highly decorative and colorful extenders of various lengths and shapes, most with acanthus leaves, floral sprays, and other floral elements with gold vine-stem. ♦ Vellum slightly yellowed and with a little offsetting, some leaves with a small dampstain to one edge, various instances of moderate rust-staining along the gutter and occasional marginal soiling, but the specimens



mostly quite clean, the colors bright, and the excellent illumination more than making up for any of the minor defects. **\$100-200** for leaves with no initials; **\$400-750** for leaves with one to four initials

From a Spanish Book of Hours or related devotional work, these leaves are exuberantly decorated with colorful initials and extenders by a top-rate atelier. The scrollwork and color combinations, highlighted by painted gold, are always charming and sometimes dazzling, and each leaf is highly individualized—a testament to the creativity and technical expertise of the artist(s). Both the script and the illumination are Italianate in flavor, though on one leaf we see a rubric in Spanish (“Los versos de Sant Bernar”), pointing to its origin and the location of its intended use. Similarly ornate decoration can be found in two Spanish manuscripts from Toledo and Castille: BL Henry Davis 656 and BNF Espagnol 12, respectively. (ST14806)



Innovatively Designed, with Five Extremely Eventful Scenes

20 AN ILLUMINATED VELLUM MANUSCRIPT LEAF SHOWING PENTECOST, WITH FOUR INSET MINIATURES DEPICTING VARIOUS ASPECTS OF THE RESURRECTION OF CHRIST, FROM A BOOK OF HOURS IN LATIN. TEXT FROM HOURS OF THE HOLY SPIRIT. (Paris, ca. 1480) 174 x 123 mm. (7 x 4 3/4”). Single column, 19 lines on verso (five on recto), in a gothic book hand. Rubrics in pink, line fillers of blue and red, five one-line initials and one two-line initial painted in gold on either a red or blue ground, one three-line initial in blue on a red ground with gold embellishments, verso with a primarily blue and gold border of acanthus leaves and flowers with long stems, and a HALF PAGE MINIATURE OF PENTECOST SURROUNDED BY FOUR INSET MINIATURES. ♦Some negligible soiling in the margins, occasional trivial chipping to the paint in the inset miniatures (mostly in the lower section), but on the whole in fine condition, the vibrancy of the colors and crispness of the images intact and still very pleasing. **\$7,500**

This leaf presents Pentecost, the usual image to begin the Hours of the Holy Spirit, in a highly creative way. The main scene of the Holy Spirit descending on the Virgin and assembled Apostles is conventional: the Virgin is at



the center, with Peter and John the Evangelist flanking her on either side, and the other Apostles behind them. But the rest of the leaf has an unusual design. In place of a floral border with acanthus and bezants, we have four additional scenes that portray various episodes of the Resurrection, which, according to Christian tradition, occurred exactly 50 days before Pentecost. In the largest of those scenes, the artist has used the L-shaped space next to the left edge and bottom left of the main miniature in an inventive way, showing Christ rising into the air in the long vertical element of the “L,” while employing the horizontal part of the letter space at bottom to depict his amazed followers, as they witness the event from the ground below. The other three scenes making up the rest of the very eventful frame show the Road to Emmaus (where Christ reveals himself to two of his disciples), then “Noli me tangere” (a favorite image of Western art, where Christ appears to Mary Magdalene and speaks the words “Do not touch me”), and finally the Incredulity of Thomas (where Christ invites the “doubting” Apostle Thomas to touch his wounds). (ST12838)

A Beautifully Painted, Especially Animated, and Complex Opening to the Hours of the Virgin

21 A STRIKING ILLUMINATED MANUSCRIPT LEAF ON VELLUM WITH FOUR MINIATURES, FROM A BOOK OF HOURS IN LATIN. TEXT FROM THE HOURS OF THE VIRGIN (MATINS). (Southern Netherlands, late 15th century) Visible portion of leaf under mat: 182 x 140 mm. (7 1/8 x 5 1/2”); frame: 340 x 290 mm. (13 1/2 x 11 1/2”). Single column, 13 lines in an elegant gothic book hand. Dark brown and gold frame, matted in cream, glass on both sides. Line fillers in blue, pink, and gold, four one-line initials in gold on pink and blue ground, two two-line initials and a three-line initial painted blue on gold ground with colorful trefoil designs, WITH A VERY PROMINENT ARCH-TOPPED HALF-PAGE MINIATURE AS WELL AS ONE CIRCULAR AND TWO ARCH-TOPPED MINIATURES of smaller size, ALL ON A FULL BORDER OF RICHLY PAINTED GOLD supporting a variety of flower sprays and gray acanthus leaves, the opposite side with a full border of acanthus leaves, flowers, and bezants, as well as a potted flower at the bottom of the border. ♦The white robes and wings and purple walls a little chipped, a few other chips here and there, a slight bit of rubbing to a few spots in the border, but still A FINE SPECIMEN that retains all its original appeal. **\$9,500**

This is a memorable leaf, finely painted, intensely packed with activity, and featuring an imaginative sequence of scenes not typically encountered with the text of Matins. The Tree of Jesse (depicting the lineage of Christ) dominates the page, while smaller miniatures depicting Mary at the Loom, the Marriage of the Virgin and Joseph, and the Annunciation surround it. Taken together, they show the various stages of the Virgin’s life and her journey from youth, to marriage, to pregnancy, and finally, to her ultimate role as Mother of God. The message of the miniature couldn’t be made clearer than in the Tree of Jesse, where the Virgin and Child stand at the top of the tree, emblazoned in gold. The focus on the Marian storyline may provide a clue to the identity of the original owner of this book. Based especially on the presence of the Marriage of Mary and Joseph, it would seem possible that this Book of Hours was intended as a wedding present, as many often were. We may also speculate that the recipient was a young woman of childbearing age, who felt a deep connection with the Virgin and all that she symbolized. Whoever commissioned this work, it is clear that they were a patron of both taste and means. The quality of the hand and the variety of figures and subject matter in a single miniature all point to a highly accomplished and creative workshop, while the profuse use of gold indicates that this was a costly undertaking. (ST14303)





22 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A LARGE MINIATURE OF A BURIAL AND BAS-DE-PAGE IMAGE OF A VIGIL, FROM A BOOK OF HOURS IN LATIN. TEXT FROM THE OPENING OF THE OFFICE OF THE DEAD. (Northern France, ca. 1500) 135 x 95 mm. (5 3/8 x 3 3/4"). Single column, 22 lines in a bâtarde hand. Rubrics in red, seven one-line initials in gold on red, blue, and brown grounds, one three-line initial painted red on blue ground with gold filigree, verso with border on one side, consisting of acanthus leaves and flowers, A FULL-PAGE MINIATURE DEPICTING BOTH A BURIAL AND A VIGIL, surrounded by an architectural frame, line fillers in red and blue, highlighted with gold, and one line filler resembling a tree branch. ♦A bit of light soiling to bare vellum, sky with several small paint chips (appearing to be white clouds), very minor brown spot to fore edge, other trivial imperfections, but the paint still clean and bright, and the composition altogether pleasing. **\$4,500**

Noteworthy for its artistry and arrangement, this unusual leaf opening the Office of the Dead provides the viewer with a pair of complementary scenes—a public burial and a private vigil—offering two different means of contemplation for the most somber section of the Book of Hours. Not only are the faces and figures beautifully realized here, but the space itself is also carefully constructed, utilizing familiar architectural forms and giving the viewer a real sense of what a Medieval burial/vigil would have looked like. Above the text is the larger miniature, depicting a group of tonsured and hooded monks performing the burial ritual, while two laymen lower a shrouded body into the ground. Below this miniature and the text is a secondary bas-de-page scene, cramped and crypt-like, with two completely hooded monks in dark robes sitting in front of a funerary casket, watching over the deceased before the funeral. The composition makes the most of this small space and stands in stark contrast to the open, green space of the courtyard above. In this way, the artist is inviting the viewer to enter the action and explore the different levels within it—both pictorially and spiritually—while providing a convincing backdrop for meditation. (ST15082)

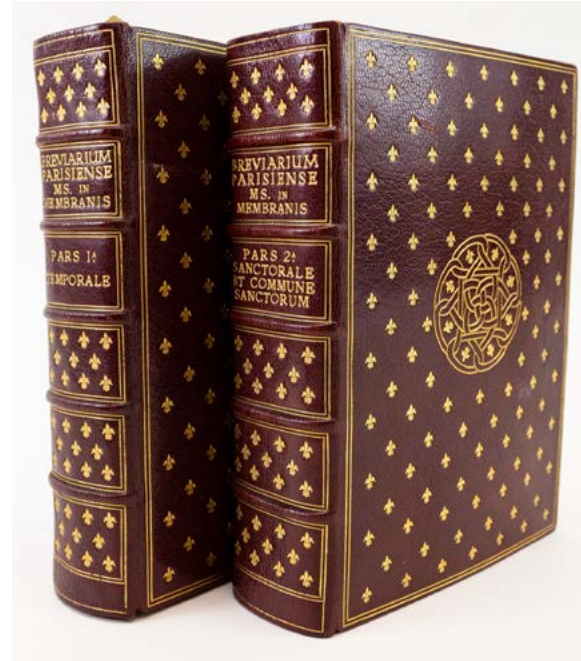
23 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH INHABITED BORDERS, FROM A PSALTER AND PRAYER BOOK IN LATIN. (Northern Germany, almost certainly Hildesheim, 1524) 165 x 133 mm. (6 1/2 x 5 1/4"). Single column, 21 lines in a compressed chiselled calligraphic bâtarde hand. A full brushed gold border on each side with stylized plants and flowers and a small bird, ONE SIDE INHABITED BY A VERY CHARMING CHERUB WITH A BOW AND ARROW. ♦Two borders trimmed close (without loss), the most trivial erosion of pigment, otherwise in fine condition, the gilt, paint, and vellum still quite fresh. **\$2,500**

This leaf comes from an unusual German Renaissance manuscript containing a composite text for use at Mass and other services, with the Hours of the Passion, a ferial psalter, Psalms for use at Vespers, the Office of the Conception of Mary, and miscellaneous prayers to the Virgin. Dated 1524 in two places, this highly personalized manuscript bore the arms of Mansfeld, a prominent family from northern Germany, and it may have been executed for Albert, count of Mansfeld (1480-1560). The fact that it contained a miniature of St. Godehard, bishop of Hildesheim (d. 1038), suggests that it may have been produced at that location, an important bishopric and center of artistic activity at the time. Subsequently, the manuscript belonged to the Comte d'Aspremont-Lynden. It was sold at Sotheby's as lot 100 on 23 June 1987 and was afterwards broken up. The illusionistic borders here are a source of considerable charm. (ST9378-10c)

For many more individual manuscript leaves at prices beginning as low as \$75, Please explore the Manuscript section of our website, <https://www.pirages.com>

10 COMPLETE MANUSCRIPTS, CA. 1400 - 1930

A Fine Parisian Breviary, ca. 1400, of Secure Provenance, with Nearly 600 Leaves and High Quality Script and Decoration, Including Nine Historiated Initials and a Miniature



24 A BEAUTIFUL ILLUMINATED MANUSCRIPT BREVIARY ON VELLUM IN LATIN, WITH FINE HISTORIATED INITIALS AND MINIATURE. USE OF PARIS. (Paris, after or in 1398, and before ca. 1405) 195 x 135 mm. (7 3/4 x 5 1/4"). 587 leaves, COMPLETE, double column, 32 lines in a lovely gothic script (by more than one hand). A full list of contents available upon request. **Two volumes.** HANDSOME DARK RED MOROCCO BY W. H. SMITH AND SON (stamp signed "WHS" in gilt on rear turn-ins), covers semé with gilt fleurs-de-lys tools, gilt Celtic-inspired knot centerpieces, raised bands, spine compartments with rows of fleurs-de-lys, gilt titling, plain morocco turn-ins, vellum doublures and endleaves, all edges gilt. In fleece-lined slipcases. Rubrics in red, line-enders in blue, gold, and red, numerous one- or two-line initials in gold with dark blue penwork or bright blue with red penwork, a total of 19 three-line initials painted blue and pink on gold ground with ivy leaf extenders, three six- or seven-line initials similarly decorated, and NINE SIX- OR SEVEN-LINE HISTORIATED INITIALS AND ONE 10-LINE MINIATURE, THREE OF THESE WITH FULL RINCEAUX BORDERS WITH DECORATIVE

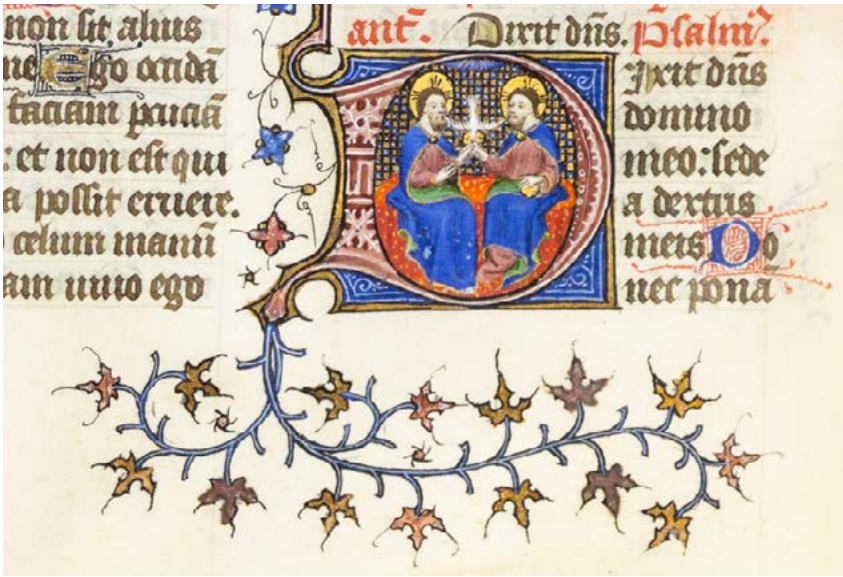
U-SHAPED BARS, each image with the figures portrayed against a tessellated background, the letter painted blue or pink on contrasting ground within a thin gold border. With a few contemporary and later notations and pen-trials; old bookseller's description tipped onto front free endpaper of volume I. Bernard Quaritch, "Illuminated and other Manuscripts," 1931, no. 21. ♦Bindings with very trivial imperfections, but especially lustrous and very fine. The full borders just slightly trimmed, the six Calendar leaves with small modern marginal repairs (text not affected), trivial rubbing to paint in a few places, the silver tarnished (as usual), burnished gold worn away in a few places, occasional small smudges to ink and other minor, mostly marginal blemishes, but generally showing few signs of use, and, in all, A

LOVELY MANUSCRIPT, VERY CLEAN AND ATTRACTIVE, AND THE HISTORIATED INITIALS ESPECIALLY WELL PRESERVED. (See also back cover.) **\$95,000**

This beautifully bound Breviary is both impressively voluminous and handsomely decorated, with an explosion of small gilt and painted initials, and 10 figural scenes painted with remarkable skill. Although



the historiated initials stand less than 30 mm. tall (or, in the case of the single miniature, 42 mm.) the level of detail—from the finely molded faces to the tessellated backgrounds that glisten like snakeskin—indicate they were executed by a highly competent atelier. All nine initials occur in volume I, with subjects that include five depictions of David in prayer or playing music (ff. 7r, 16v, 24r, 35r, and 42r); a fool with a staff (f. 29v); a scene with four tonsured clerics at a lectern (f. 49r); the Father and Son in matching robes and haloes, seated and facing each other (f. 56v); and a holy man censuring an altar, as God looks down from a cloudburst (f. 77r). Volume I also contains a miniature of the Trinity, depicting God the Father, seated and supporting a crucified Christ, while a dove (the Holy Spirit) gracefully descends from the Father's mouth to the Son. The scene is adored by a kneeling cleric dressed in red-tinged robes, a white surplice, and a long amice. Dr. Patricia Stirnemann initially proposed the intriguing possibility that the cleric might be (pseudo) cardinal Pierre de Fétigny (d. 1392), apostolic protonotary and canon of Paris, who was named cardinal by the anti-pope Clement VII in 1383; however, his dress does not seem to indicate the rank of cardinal, and thus this identification remains uncertain. The excellence of the historiation and the fine quality of the hand alone make it likely to have originated in Paris, and the contents further connect it to the Benedictine abbey of St. Germain des Prés, particularly because of the presence in the Sanctorale of a major initial for the feast of St. Germain (or Germanus), the only initial of its type in the entire Sanctorale. The earliest proposed date for this manuscript is 1398, the year of the donation by Jean de Karoulay, canon of Notre-Dame, to the diocese of Paris for the celebration of the feast of St. Ivo (or Yves). The proposed date for the completion of work on this Breviary, ca. 1405, is suggested by the style of the decoration, which includes tessellation in the backgrounds of the historiated initials, and floral sprays in the borders of a particular type. (We are grateful to Dr. Stirnemann for this dating, and to Dr. Consuelo Dutschke for her thorough work on the manuscript's contents and localization.) We could not find a record of our Breviary at auction, but it appeared (as item no. 21, priced at £110) in Quaritch's important 1931 catalogue of "Illuminated and other manuscripts," where it is described as "beautifully written" and featuring "very delicate miniatures with elegant ivy-leaf borders." The extremely well-preserved state of the manuscript makes it clear that this book was lovingly cared for by its previous owners for generations. (ST15198a)



A Book of Hours for the English Market, Complete, with 20 Miniatures

25 AN ILLUMINATED BOOK OF HOURS ON VELLUM IN LATIN, PROFUSELY ILLUSTRATED WITH 20 MINIATURES. USE OF SARUM. (Flanders, possibly Bruges, mid-15th century) 100 x 77 mm. (3 7/8 x 3"). [190] leaves, COMPLETE, single column, 17 lines in a tiny gothic script. Contents: Calender (in a different hand, possibly replacing original but still 15th century) (f. 1r); Prayers beginning "Quindecim orationes" (f. 13r); Suffrages (f. 24r); Prayers to the Virgin (f. 37r); Hours of the Virgin (f. 46r); Penitential Psalms, Gradual Psalms, and Litany (f. 105r); Office of the Dead, Use of Sarum (f. 131r); Commendation of Souls (f. 164v); Psalms of the Passion (f. 182v); final page blank (f.190v). Inoffensive 19th century(?) red velvet, smooth spine (an apparent early reback in matching cloth), vellum pastedowns and endpapers with ink-ruled border, all edges gilt. Rubrics in red, "KL" of Kalends gilt on blue and pink ground, numerous one-line initials in blue with red penwork or



gilt with blue penwork, many two-line initials in gold on blue and pink ground with white tracery, 20 four- to five-line initials painted blue or pink on contrasting ground and framed in gold, WITH 20 MINIATURES framed with thin gold and painted bars and WITH FULL FLORAL BORDERS of blue and gold acanthus, orange flowers, thistles, blue-petalled flowers, strawberries, and gold bezants, facing pages with matching U-shaped bar frame and full floral border. ♦Upper cover detached, velvet rather worn and edges frayed; top and fore margins of the borders slightly trimmed and some border details noticeably worn away from frequent thumbing; perhaps half the miniatures significantly rubbed, smudged, and/or with occasional loss of paint (but half surprisingly well preserved, even when their borders are not); one miniature (Jesus Carrying the Cross) with damaged margins and the leaf neatly inlaid without loss to the image; other minor defects, but the general text leaves pleasing and with vast margins, and the miniatures still retaining charm in spite of the condition issues. **\$17,500**

Produced in Flanders for the English market, this petite Book of Hours contains a plenitude of miniatures. Most of the 20 miniatures here have been inserted as singletons, painted on the versos of single leaves that were then placed in their correct positions before the book was bound. This process allowed artists to work much more freely and quickly (not being dependent on the presence of the rest of the book to complete their paintings), and afforded greater opportunities for customization and export to other markets. This manuscript omits the usual Natioity cycle normally found with the Hours of the Virgin, and instead uses a program of images related to Christ and His passion, beginning with the Agony in the Garden (f. 46v), through the Crucifixion (f. 90), and ending with the Entombment (f. 98v). In addition to these eight passion images (one for each hour), there are another four miniatures that feature Christ, six miniatures of saints (including Sts. George and Thomas of Canterbury, both of whom are strongly associated with England), and a traditional funeral scene for the Office of the Dead. The penultimate miniature depicts the Commendation of Souls (f. 164v), which, in a memorable portrayal, features two angels grasping a blanket occupied by a resurrected spirit, about to be tossed up to heaven. This uncommon image is very charming and most frequently appears in Books of Hours made for the English market. Though clearly destined for an English user, the present manuscript was probably produced in the city of Bruges by the so-called Masters of the Gold Scrolls (named for the decorative gilt scrolling tendrils in the backgrounds of many of their paintings), a large group of artists with widely varying levels of skill at work during the first half of the 15th century. The liturgical use of our Book of Hours is, again, tied to England, and the arrangement of the texts is also typically English: a set of Suffrages is placed at the beginning of the book, the Gradual Psalms appears between the Penitential Psalms and the Litany, and the Commendation of Souls and the Psalms of the Passion come after the Office of the Dead. The calendar appears to be a later addition (presumably as a replacement for the original calendar), although still reasonably placed within the late years of the 15th century. The condition of this prayer book indicates that it was used often, and the miniatures referred to frequently, and yet, atypically, there are no indications of who the previous owners may have been (no ownership signatures, no indications of family births, marriages, and so on). Because of these significant signs of use (whoever the users might have been), the manuscript represents an unusual opportunity to acquire a complete Book of Hours with an abundance of miniatures at a very low cost. (We are grateful to Dr. Consuelo Dutschke for her help with this manuscript.) (ST15198l)

*A Beautifully Decorated Humanistic Diglot Manuscript,
Apparently Compiled for a Wealthy but Not Well-Educated Aristocrat*

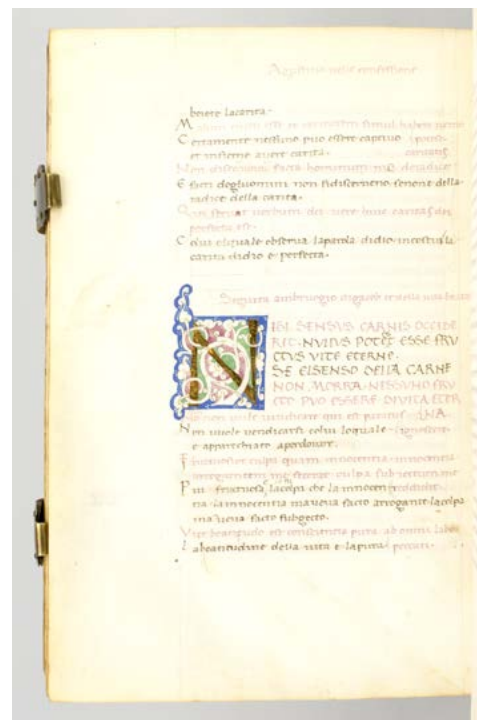
26 A BEAUTIFULLY DECORATED AND DATED HUMANIST ILLUMINATED VELLUM MANUSCRIPT IN ITALIAN AND LATIN.



NOTABILI ET SENTENTIE DI QUATTRO DOCTORI: GERONIMO, GREGORIO, AGUSTINO ET AMRUGIO. (Italy [Florence], colophon dated 1456-57) 268 x 187 mm. (10 1/2 x 7 3/8"). 176 leaves, COMPLETE, single column, 31 lines alternating red ink for Latin and dark brown ink for Italian translation, in a very fine humanist hand. Contemporary Italian panelled calf over wooden boards, cover with mitered frame of blind rules, inner arabesque roll frame, and central panel diapered in ogival compartments formed by interlacing semi-circular rope tools, raised bands, original clasps replaced with modern hardware, edges gilt and gaufered with chevrons and flowers, expertly rebacked to style. Paragraph marks in red or blue, initial letters of each sentence in contrasting color to main text, running titles in red, 10 ORNATE WHITE VINE INITIALS, the first two very large and extending quite far down the page, the letters burnished gold and skillfully linked with white vines against a pink and green background outlined with blue and further decorated with clusters of white dots (the drawing of a crowned female head in the margin of one page). Front endleaf with 17th or 18th century signature of Eduardo Lopez, dated colophon on final page, rear pastedown with a 19th century English price code in pounds and shillings. ♦Front joint cracked (but no looseness), leather with a few small wormholes, binding with general wear and significant (careful) restoration, but still retaining much of its original appeal; red ink not infrequently faded to varying degrees (though never illegible),

a few light scuffs or thumb smudges on the title and the occasional leaf, otherwise in thoroughly excellent condition, entirely fresh, quite clean, and with ample margins. **\$125,000**

This beautifully crafted work contains a dated but unpublished text that was compiled for the private edification and elevation of an unknown patron obviously with considerable means, clearly with a desire to attain greater understanding, and apparently without the classical learning typically needed for ready access to it. The manuscript contains excerpts from five books of the Bible (Isaiah, Jeremiah, Job, Psalms, and Proverbs) as well as various texts written by four of the Latin Church Fathers. These include Jerome, "Epistles" (ff. 46r-130v) and "Homilies on Ezechiel" (ff. 130v- 53r); Augustine, "City of God" (ff. 135r-140r) and "Confessions" (ff. 140v-146v); Ambrose, "De Iacob et Vita Beata" (ff. 146v-150r); and Cyprian, "Ad Donatum" (ff. 150v-151r). Each excerpt is presented in the original Latin followed by the Italian translation in contrasting ink, making this not only an object of great interest from a scholarly standpoint, but also aesthetically very pleasing to look at. While the compiler of the text remains anonymous, the manuscript has recently been identified as a sister copy of Rossi MS 88 at the Accademia Nazionale dei Lincei, and MS 335 of the Biblioteca Riccardiana, (both of which manuscripts are without dates). The Riccardiana MS can be placed at the Dominican convent of San Marco in Florence by the mid-16th century at the very latest. Given this early association, it seems quite possible that the editor here would have been connected to the convent in some significant way. The Riccardiana manuscript is notably smaller than the present one, and its more modest dimensions would have been suitable for an inmate at the convent. By contrast, the larger, more opulent version seen here (and in the Rossi MS)



would have been more appropriate for the use of a wealthy patron. The convent of San Marco did not lack for illustrious connections and was itself an important center for art and culture in the Medici-ruled Florence of the 15th century. Its status was in no small way bolstered by the efforts of the great patron of the arts Cosimo il Vecchio de' Medici (also known as "the elder"), who not only kept a cell on the premises, but also took it upon himself to renovate the aging structure. Among the notable artists who contributed to its renewal were the sculptor and architect Michelozzo (d. 1472) and painter Fra Angelico (d. 1455); it was also the site of the first public library in Florence. The Medici connection is further evident in the Rossi MS, which contains an ownership inscription of a senior Medici court official. Being a match for our copy in both size and lavishness, it is entirely possible that the manuscript offered here was destined for similarly noble hands. The fact that our text appears both in Latin and the vernacular further indicates an original owner whose birth may have been high but whose education might not have included the exacting Latin study of the ecclesiastic (in any case, the diglot text is an unusual feature of the manuscript, whoever owned it). The materials and decoration of our binding indicate an Italian origin. The binding design here is identical to that on a manuscript of the "Libellus contra Legem Saracenorum" (a refutation of Islam) dated 9 April 1442, (Sotheby's, 18 June 1991, lot 82) which had a partially-effaced early ex-libris inscription suggesting a Milanese owner. With an interior that has retained its freshness and visual appeal, including a fine hand, skillfully designed glittering initials, and wide margins, this particular manuscript provides both an excellent specimen of the Italian Humanist period and a testament to this extraordinary time with its extraordinary patrons. (ST13058)



An Extremely Charming Miniature Book of Hours with 19 Historiated Initials

27 A VELLUM ILLUMINATED MINIATURE MANUSCRIPT BOOK OF HOURS IN LATIN AND DUTCH, WITH CHARMING HISTORIATED INITIALS.



(Netherlands, ca. 1460) 90 x 63 mm. (3 1/2 x 2 1/2"). [343] leaves, COMPLETE, single column, 17 lines, in a gothic book hand. Contents: blank page (f. 1r); Calendar with two charts and two diagrams in Dutch and Latin (f. 1v); Various prayers to Christ and meditations on the Passion (including the prayer to the Holy Face of Christ and "O Bone Jesu") (f. 17); Hours of the Passion (f. 24r); Hours of the Virgin (f. 45r); three blank leaves (f. 97-99); Various prayers to the Virgin (including "O Intemerata" and "Obsecro te") (f. 100r); Hours of the Holy Spirit, with masses (f. 124r); Weekday Hours, with masses (f. 133r); Seven Penitential Psalms and Litany (f. 188r); Office of the Dead (f. 208r); Suffrages (f. 245r); Various prayers (f. 274r); Seven verses of St. Bernard (f. 310v); blank leaf (f. 312); Reading from 2 John describing the Passion, followed by various prayers (f. 313r); Prayers(?) in an informal hand (f. 328r); Fifteen Paternosters in Dutch (f. 329r); A rubric in Dutch followed by prayers in Dutch (f. 339r). Attractive 17th century dark

brown morocco with extensive gilt tooling, covers and spine with a lacy circular motif surrounded by a halo of small flowers, all framed by floral borders and cornerpieces, original straps and brass clasps bearing a shell motif, all edges gilt with a painted (now faded) floral design. Rubrics in red, numerous one-line initials in red and blue, line fillers in red and blue, "KL" of Kalends and numerous two-line initials gilt on blue and pink ground, many three-line initials and several larger initials (at major intervals) in combinations of red, blue, and gold, with floral decoration, 37 LEAVES WITH FULL FLORAL BORDERS of acanthus leaves, blossoms, gold dots, and vine-stem, and 19 HISTORIATED INITIALS (including one that is more of a half-page miniature). ♦Leather with general minor wear, but the binding entirely sound and extremely pleasing. Borders with a little smudging and trimmed close at the fore edge (though the decoration grazed in just a few cases), vellum with light soiling here and there (more on the first and last few leaves), other quite minor signs of use, but THE CONTENTS VERY CLEAN OVERALL, AND THE HISTORIATED INITIALS WELL PRESERVED. **\$49,000**



With small-scale historiation and a large collection of accessory texts and prayers, this diminutive Book of Hours is of special interest for its extensive decorative charm and textual complexity. In addition to the Hours of the Virgin integral to every Book of Hours, this volume contains three other major prayer cycles: the Hours of the Passion, the Hours of the Holy Spirit, and the Weekday Hours. The last was a specialty of 15th century Flemish Books of Hours and, as here, was often accompanied by an image cycle. As noted by Wieck in "Time Sanctified," the accompanying images reflect the devotion

of that particular day: Sunday Hours of the Holy Trinity, Monday Hours of the Dead, Tuesday Hours of the Holy Spirit, Wednesday Hours of All Saints, Thursday Hours of the Holy Sacrament, Friday Hours of the Cross, and the Saturday Hours of the Virgin. The other major cycle of images here belongs to the Hours of the Virgin, and depicts the usual event for each hour: Annunciation, Visitation, Nativity, Annunciation to the Shepherds, Adoration of the Magi, Presentation in the Temple, Massacre of the Innocents, and the Flight into Egypt. The artist of these initials had very little space to work with, given the small dimensions of the page, but he met the challenge with considerable success; each initial displays a surprising amount of information about the figures and surroundings. The hand is practiced and confident, and the detail work quite clear. The figures make the most of the space they inhabit, and the overall impression is one of great delight and an unexpected degree of character. In addition to the formal cycles mentioned above, the present Book of Hours is further distinguished by an unusually large number of prayers, blessings, and readings, most of which give clues about how this particular book would have been used. Since a Book of Hours like this one would have been highly customizable, further study of these auxiliary texts could reveal much about the identity of the patron. (ST13806)

**A Manuscript Detailing Conflict Resolution
By Visiting Carthusian Officials at their Italian Monasteries**

28 AN ILLUMINATED MANUSCRIPT ON VELLUM IN LATIN AND ITALIAN, MADE FOR A MEMBER OF THE CARTHUSIAN ORDER. (Northeastern Italy, mid-16th century[?]) 140 x 98 mm. (5 1/2 x 3 7/8"). [84] leaves, COMPLETE, single column, 21 lines, in an angular humanist hand. Contemporary limp vellum, back reinforced early on with additional strip of vellum, yapp edges, smooth spine, new endpapers. In modern buckram clamshell box. Rubrics and paragraph marks in red, occasional two-line initial in red, four two- or three-line decorative initials (one inhabited), three pages with decorative borders on inner and lower margins, consisting of connected acanthus leaves painted a variety of colors, OPENING PAGE WITH LARGE INITIAL CONTAINING A BIRD, the initial painted pink on a blue ground with white tracery, AND THE FIGURE OF A MONK INHABITING THE THREE-QUARTER BORDER, consisting of acanthus leaves and floral motifs, lower margin with an intricate gilt knotwork design filled with red, blue, and green paint highlighted with many white dots. ♦Vellum with significant soiling and spotting as well as slight general wear, but the insubstantial binding entirely sound and in generally very good condition; opening page trimmed a little close (decoration just grazed in two places) and with vellum slightly soiled and paint smudged in one corner, very small portion of the monk's paint chipped away, other occasional minor blemishes, but on the whole an extremely well-preserved manuscript, unusually clean and bright throughout. \$17,500



This intriguing manuscript, no doubt made for the use of a Carthusian monk, documents in great detail the Order's method of governance and conflict resolution, providing useful insight into the inner workings of a group that famously professes "numquam reformata, quia numquam deformata" ("never reformed, because never deformed"). The Carthusians are known for their hermetic lifestyle, spending much of their day alone in prayer, meditation, and work, and following their own set of rules, known as the Statutes. The present manuscript relates specifically to the section of the Statutes that details Visitations, in which priors from other locations visit the charterhouses (i.e. monasteries) once every two years to help resolve any disputes or abuses there. Our manuscript begins with a series of Sermons for Visitations, followed by the Order of Visitations, and concludes with an example of how to draw up the final document recording a Visitation. The illumination here, as one would expect from an order that values austerity, is modest, except for the opening page with a nearly full border, gold embellishment, large initial with a lovely bird perched inside, and a small marginal figure, quite possibly that of St. Bruno, the founder of the Carthusian Order. According to Dr. Consuelo Dutschke, the style of the decoration, as well as the distinctive spelling of "Aprehendite" with one "p" suggests that this manuscript originates in northeastern Italy. The appearance of the text, decoration, and binding indicate that it was composed in the early to mid-16th century; however, toward the end of the manuscript we can also see the date "III No. 1564" (i.e., 3 November 1564) included on f. 81v. As noted above, the final section of text does not include an actual document recording the findings of a specific Visitation, but is rather a kind of template demonstrating to the user how a Visitation ought to be properly chronicled. Thus, it is unclear whether this date corresponds to the making of the manuscript, or was intended as a hypothetical date somewhere in the future. What we can say with more certainty is that it was expected to be used over a number of years and designed to be portable, yet the contents are surprisingly clean and fresh, showing that it was well cared for. (CEH1913)

A 15th Century Hymnal Still in its Well-Preserved Original Blind-Stamped Calf Binding



29 A MANUSCRIPT HYMNAL ON VELLUM, MANY PAGES WITH MUSICAL NOTATION. (Germany, late 15th century) 190 x 130 mm. (7 1/2 x 5 1/4"). [92] leaves (final three pages ruled but blank), APPARENTLY COMPLETE, single column, 17 lines in an angular gothic hand. CONTEMPORARY BLIND-STAMPED CALF, covers framed by botanical tools, with round fleur-de-lys stamps at corners, central panel on upper cover with repeating rows of daisies, that on lower cover diapered, with compartments containing a lozenge stamp, raised bands, early paper label, one brass catch plate (other plate and the two straps lacking), rear pastedown with watermark of a snake entwined about a cross. In a modern buckram clamshell box, gilt titling on spine. Rubrics and staves in red, many one- and two-line initials in red or blue, initials slightly larger at openings and beginnings of staves. Many pages with musical notation on five-line staves; several

corrections to text (words either corrected or simply crossed out). ♦Upper joint cracked, paper at hinges now gone, but the binding holding together well on cords, boards exposed at rubbed corners, small loss at head and tail of spine, covers with a few small gouges down to the wood, but the binding still sound, and the blind-stamping very clear; diagonal tear crossing most of one leaf (no loss), vellum with minor soiling and thumbing throughout, but on the whole still a very appealing unrestored copy with comfortable margins and nothing approaching a fatal condition problem. \$15,000



Containing the text for hymns as well as the first lines of music to prompt the reader, this manuscript experienced frequent early use, yet somehow survives with its contemporary binding intact. For the student of book history, the wear and small areas of loss here provide an opportunity to study the materials and structure of a Medieval binding, including visible sewing guards sourced from another vellum manuscript. Possibly produced for a member of the clergy, the decoration here is utilitarian, with simple, painted initials indicating the beginning of each hymn and no superfluous decoration. Interestingly, there are several instances where the staves have been left blank, suggesting that adding the musical notation in the manuscript was left to a second scribe (or perhaps to the owner). (CEH1914)

An 18th Century German Manuscript Prayer Book on Vellum,
With a Dozen Fine Historiated or Inhabited Initials



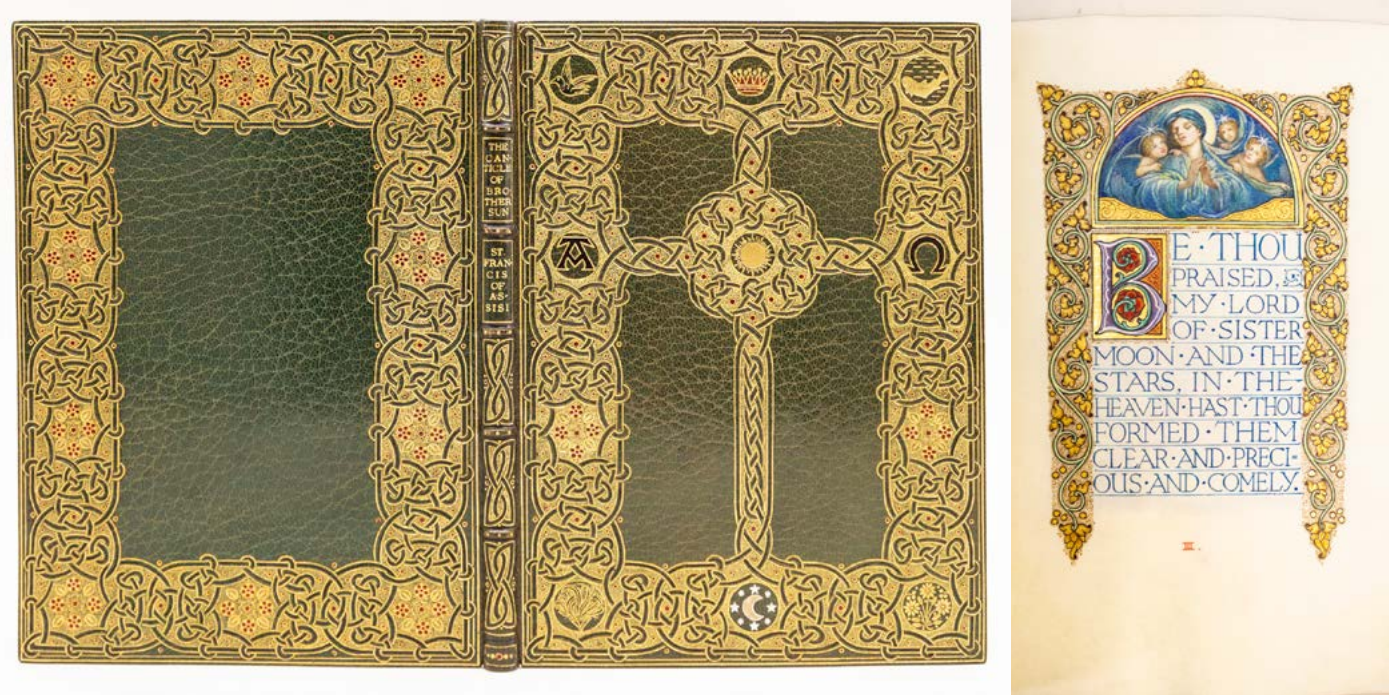
30 A HANDSOMELY ILLUMINATED VELLUM MANUSCRIPT IN GERMAN. (Germany, 18th century) 150 x 110 mm. (6 x 4 1/4"). [29] leaves, APPARENTLY COMPLETE, single column, 17 lines in an attractive German Fraktur hand. Late 19th century calf, stamp-signed "Ferd. Bakala Wien" on rear turn-in, multiple blind-ruled borders and central blind-ruled diamond shape, raised bands. Rubrics in red, numerous calligraphic flourishes, and WITH 13 FIVE-LINE INITIALS, ALL BUT ONE HISTORIATED OR INHABITED, featuring saints, cherubs, images of hell, and angels, all initials handsomely gilt on bright blue or purple ground. Verso of final leaf with a few lines in Greek in a later hand. ♦ Joints and extremities a little rubbed, but the binding entirely secure and not displeasing; occasional light marginal stains, a few places where the text ink has smudged, a few pen embellishments just grazed at the top, but THE CONTENTS IN EXCELLENT CONDITION, the text clean and legible, and the initials especially bright and without wear. \$5,500

This beautifully preserved prayer book was intended for personal devotion and boasts an extremely attractive script and vibrant initials, clearly executed by a highly skilled hand. The book is divided into sections, each of which features a particular category of prayer: prayers to be said at the hour of death, for the departed, for "troubled times," for salvation, for all believers, and so on. Prayers of thanksgiving and of praise are not included, but instead there is an emphasis on the tribulations and mortality that always beset humankind. The script is extremely legible and a delight to the eye, accompanied by a harmonious array of initials, delicately painted in gold and complementing the fine book hand. Each initial features a different figure, motif, or scene, ranging from the simple to the complex, including the Virgin and Child, saints (John, Francis receiving the Stigmata), bishops, cherubs, and angels. The most memorable initials, however, depict the fires of Hell, in which multiple naked figures are pictured engulfed by flames—a solemn reminder to the good Christian reader to use the present item for regular prayer. (ST15185)



Glittering Imagination, Refined Sense of Design, and the Highest Degree of Workmanship

31 (ILLUMINATED MANUSCRIPT ON VELLUM - MODERN). FRANCIS OF ASSISI'S "THE CANTICLE OF BROTHER SUN," BOUND BY AND PRESUMABLY DESIGNED, WRITTEN OUT, AND ILLUMINATED BY SANGORSKI & SUTCLIFFE. (London: Executed for the Grolier Society, ca. 1910) 240 x 173 mm. (9 3/8 x 6 3/4"). 1 p.l. (title), IX leaves (with text and illuminations on recto only), X-XVII pp., [1] leaf (colophon). A MAGNIFICENT EXHIBITION BINDING OF GREEN CRUSHED MOROCCO, HEAVILY GILT, BY



SANGORSKI & SUTCLIFFE, both covers with broad and extraordinarily intricate strapwork borders featuring a multitude of bright red onlaid disks and holly berries on a densely stippled ground, front cover with similarly decorated cruciform extension of the borders at center as well as with nine circles within the borders containing onlaid or gilt symbols (Alpha, Omega, a crown, the sun, a crescent moon surrounded by eight small inlaid mother-of-pearl stars, etc.), spine in compartments with similar decoration, MOROCCO DOUBLURES in green and brown with elaborate decoration in gilt and blind, the corners with swirling floral ornaments in the same style as the cover borders, silk endleaves, all edges gilt. The book sunk into a well in a fine, large plush-lined folding morocco box (very slightly soiled), spine with raised bands and gilt titling. Text painted in a variety of colors, SEVERAL LARGE AND SMALL ILLUMINATED INITIALS, MOST OF THE LEAVES WITH ELABORATE SWIRLING GOLD BORDERS, AND EIGHT EXQUISITELY PAINTED MINIATURES IN A VARIETY OF COLORS AND GOLD, the manuscript very probably executed by Alberto Sangorski. ♦ A SPARKLING COPY inside and out. (See also front and back covers.) \$32,500



An exquisite production from cover to cover, this sumptuously bound manuscript, almost certainly illuminated by Alberto Sangorski, brings the words of St. Francis of Assisi to life with inspired miniatures depicting the heavens and earth personified. The very handsome borders and illuminated initials here vary in style, design, and color, with the result that each painted leaf seems to be a distinctive work of art, giving pleasure in a slightly different way from the others, with its own particular tonality, feeling, and effect. Although our manuscript is undated, it was very probably produced during the years before Alberto left the Sangorski & Sutcliffe bindery. The fine miniatures certainly seem to be in the same style as others known to have been painted by him, and the text is in the same hand that produced the Sangorski manuscript of Coleridge's "Ancient Mariner," an item in a sumptuous jewelled binding that belonged to Phoebe Boyle and then was one of what Stanley Bray called the four

"masterpieces of calligraphy, illumination, and bookbinding" in the Chevalier collection. (Christie's sale catalogue) The present work is bound in a superbly decorated binding by that firm, the brilliant design and intricate beauty of which

can hardly be overpraised. Francis Sangorski and George Sutcliffe, after studying under and then working for Douglas Cockerell, founded their own bindery in 1901 and continued in a successful partnership until 1912. During that year, Francis drowned, and his brother, Alberto, who had been a central figure in producing the firm's vellum illuminated manuscripts, went over to Riviere. Despite these losses, the firm grew and prospered, employing a staff of 80 by the mid-1920s and becoming perhaps the most successful English bindery of the 20th century. In whatever way one looks at the present item, it resonates with beauty that can only come from a brilliant imagination, a refined sense of design, and the highest degree of workmanship. (ST15499)



A Beautiful Calligraphic Manuscript on Vellum Done by Dorothy Hutton, With Royal Provenance, Sparkling Gold, and Remarkably Charming Vignettes

32 (ILLUMINATED MANUSCRIPT ON VELLUM - MODERN). HUTTON, DOROTHY, Scribe and Illuminator. (PRINCESS MARY, HER COPY). BODY, AGNES, Author. A BEAUTIFUL MODERN ILLUMINATED MANUSCRIPT ENTITLED "THE STORY OF MARGARET THE ATHELING, QUEEN & SAINT." (England, 1932) 180 x 122 mm. (6 3/8 x 4 3/4"). 4 p.l., 17 pp., [1] leaf (colophon). Tasteful contemporary tan morocco, covers with gilt Tudor rose at center, rose leaves at corners, raised bands, spine panels with gilt rose leaves, gilt-ruled turn-ins with leaves at corners. With frontispiece arms of Mary, Princess Royal and Countess of Harewood, in colors and burnished gold, presentation page with her royal title in burnished gold, title page lettered in burnished gold with a gold crown above it and a red and gold rose below, badge of Queen Margaret's School in red, blue, and burnished gold opposite the first page of text, opening of text in large burnished gold lettering entwined with gold roses, FIVE ESPECIALLY PRETTY LINEAR VIGNETTES (going across the middle of the page or along the bottom) DELICATELY PAINTED IN COLORS, the closing lines of text in burnished gold, with a gilt crown beneath. Front pastedown with engraved bookplate of Mary,



Princess Royal. Statement of responsibility signed by the author. ♦Tiny loss to tail of spine, boards tending to bow very slightly (as often with vellum contents), top edge of front vellum pastedown just starting to curl, but these imperfections quite minor, with the binding otherwise in very fine condition, and A SUPERB COPY INTERNALLY—entirely clean, smooth, and bright, with glistening gold. \$5,500

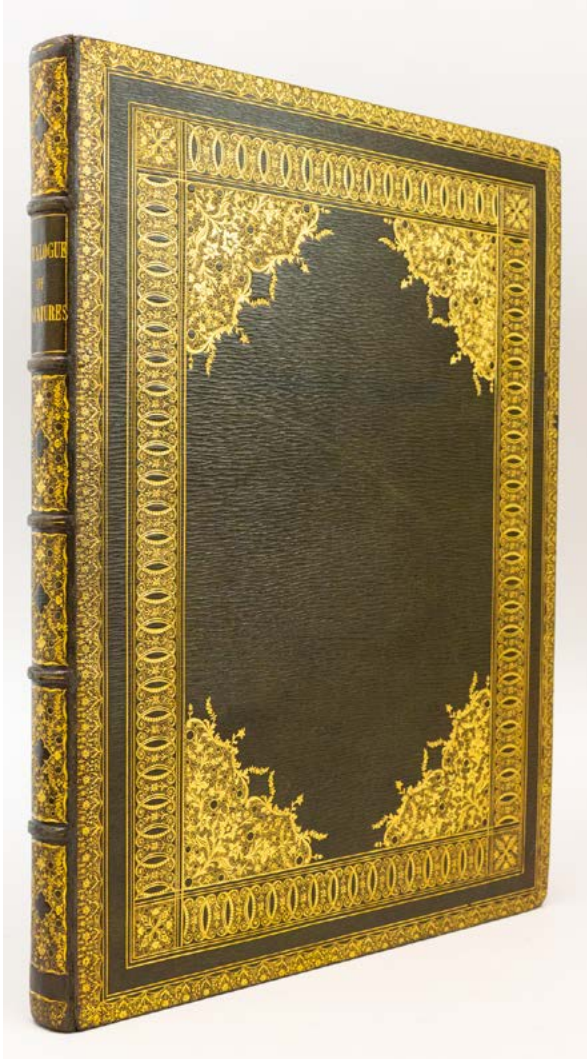
This little gem of a manuscript was conceived as a gift for Mary, Princess Royal, written by the headmistress of the all-female Queen Margaret's School, and crafted by the accomplished calligrapher and illuminator Dorothy Hutton, herself an "old Margaretian." The text follows the story of St. Margaret, Queen of Scotland, the beautiful wife of Malcom II, who was known for her



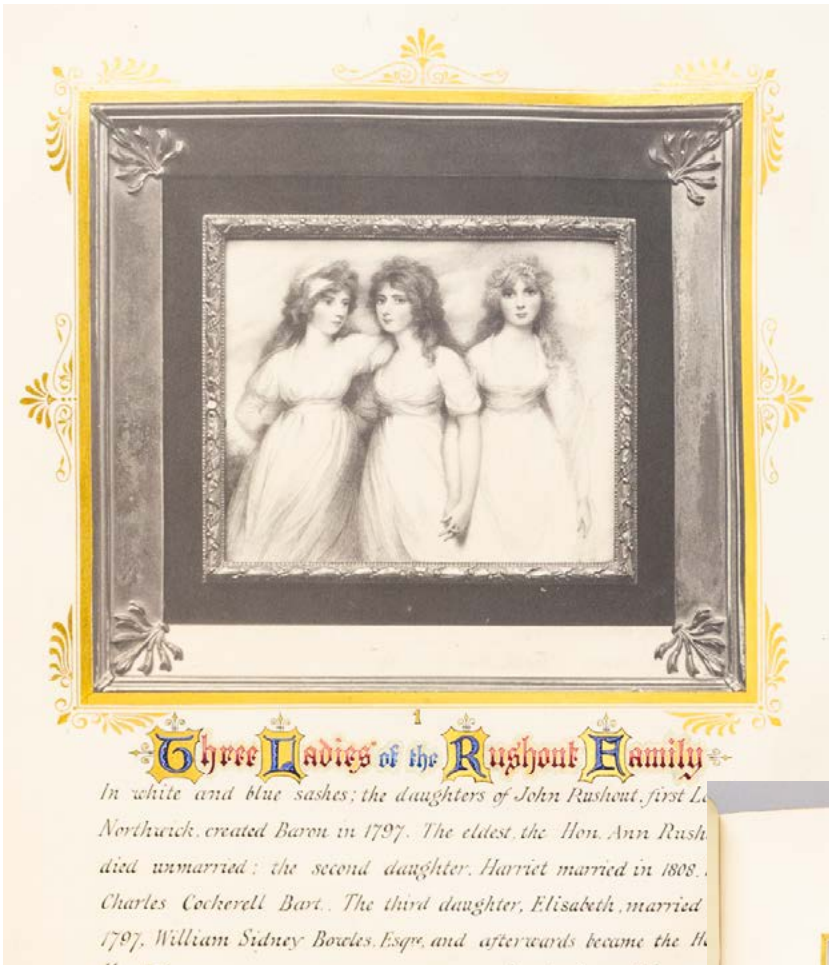
charitable works and pious lifestyle. Illustrated in an exquisite series of vignettes below and within the text are scenes from her life, including almsgiving, teaching the "womanly arts," the battle that took her husband and sons, and special moments of religious devotion. With four different women here as the main character, writer, artist, and recipient, this is a thoroughly feminine manuscript, and this fact is perhaps reflected in the delicacy of the burnished gold lettering and thin washes of color employed for many of the figures. Hutton (1889-1984) was an alumna of the Central School of Arts and Crafts where she studied under Graily Hewitt, an artist often lionized as a driving force behind the revival of calligraphy in the early 20th century. For some years, Hutton distinguished herself as an illuminator doing commission work for the Crown Office, producing books, scrolls, and broadsides used for the expression of public honors and appreciation (as well as producing numerous posters for London Transport). With connections to both the Crown and Queen Margaret's School, Hutton was an excellent choice for the present work. She no doubt knew the writer, Agnes Body (1866-1952), the much-loved and respected first headmistress of Queen Margaret's, from her own school days, making this a particularly touching collaboration between pupil and mentor. Mary, Princess Royal (1897-1965), the daughter of King George V, was heavily involved in women's issues, including the Girl Guide movement, and became a nurse during World War I. (ST15480)



A Unique, Luxurious, Impressively Bound Large-Format Catalogue of a Miniatures Collection, Done on Vellum and Incorporating Photographs, Calligraphy, and Illumination

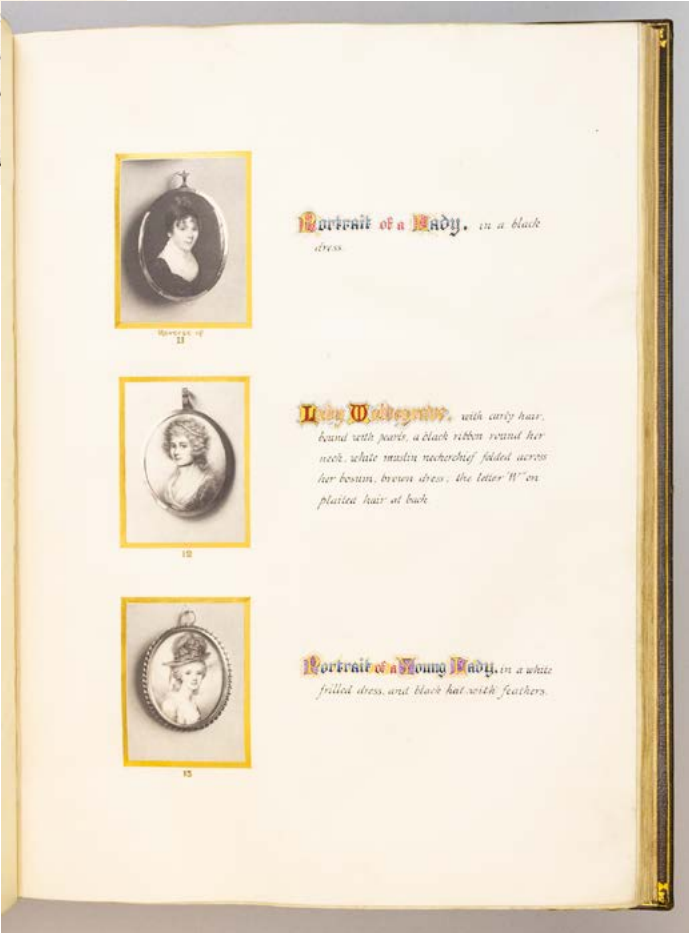


33 (ILLUMINATED MANUSCRIPT ON VELLUM - MODERN). CATALOGUE OF PORTRAIT MINIATURES. (England, ca. 1910) 392 x 287 mm. (15 3/8 x 11 1/4"). [32] leaves, with text in an attractive italic hand, all separated by tissue guards. SUMPTUOUS OLIVE GREEN STRAIGHT-GRAIN MOROCCO, ELABORATELY GILT, BY ZAEHNSDORF (stamp-signed on front doublure and with their exhibition stamp on rear turn-in), covers with densely stippled floral roll border enclosing a large frame formed by drawer handle tools and floral tools on a stippled ground; central panel with large cornerpieces rampant with flower tools, circlets, volutes, and much stippling; raised bands, spine compartments heavily gilt in a similar style, gilt titling, RED MOROCCO DOUBLURES with opulent dentelle frame, surrounded by gilt-tooled green morocco turn-ins, red watered silk endleaves with gilt edging, all edges gilt. WITH 76 BLACK AND WHITE PHOTOGRAPHIC REPRODUCTIONS OF PORTRAIT MINIATURES BY RICHARD COSWAY, ANDREW PLIMER, AND OTHERS mounted and enclosed by hand-painted burnished gold frames, EACH PORTRAIT WITH HAND-ILLUMINATED TITLE in red, blue, green, and burnished gold. Verso of front endleaf with book label of Thomas Agnew & Sons, Old Bond Street Library. ♦A bit of wear to front joint, a little rubbing to extremities, occasional mild rumpling to head or tail of vellum leaves, isolated small marginal smudges, otherwise a fine specimen, the vellum creamy and bright, the illuminations shining, and the binding quite sound and lustrous with gold. \$5,500



Composed of vellum leaves, this is a unique, luxurious catalogue of a miniatures collection, with delicate script, lovely illumination, and a stately binding by one of London's foremost workshops. State-of-the-art photographic reproductions of mostly 18th century miniatures are juxtaposed here with calligraphy and illuminations harking back to Medieval bookmaking. Each portrait is surrounded by a gold frame, and accompanied by a hand-written description with an illuminated title, giving biographical details of known subjects and a physical description of the miniatures whenever they are labelled simply "Portrait of a Lady" or "Portrait of a Gentleman." The scale of this production—which is nearly twice the size of most illuminated manuscripts of the early 20th century—and the splendor of the binding point to a patron of considerable means, likely either the proprietors of, or a client of, the Agnew art dealers. The Agnew

firm began as a printseller in Manchester in 1817, but over the course of the 19th century became one of the principal British galleries under the leadership of the founder's son William. A London branch opened in 1860, and the Bond Street flagship in 1875. William Agnew (1825-1910) did much to foster the careers of British artists Holman Hunt, Frederick Leighton, and Edward Burne-Jones, and his clients included Henry Tate, whom he encouraged to found the celebrated Tate Gallery. The binding here is a superb example of the work of the Zaehnsdorf firm, long a top-ranked English bindery. It is generally understood that the firm reserved the use of its oval stamp showing a binder at work (seen here) for their finest bindings, including those entered in exhibitions. (ST14374)



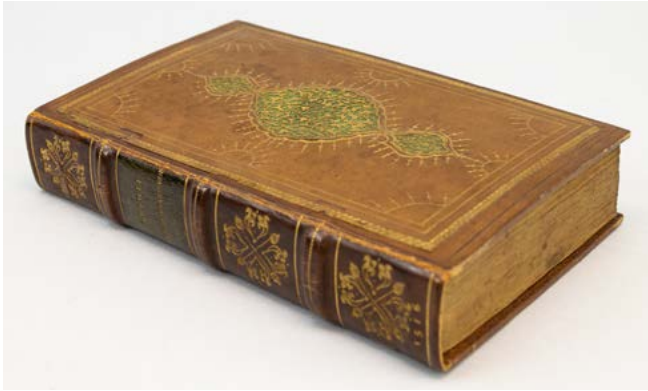
The above 10 items are representative of the selection of complete manuscripts we have available.

For additional items, please visit our website, <https://www.pirages.com>.

II. HISTORICALLY SIGNIFICANT AND DECORATIVE BINDINGS, ARRANGED CHRONOLOGICALLY

A Remarkably Lovely Venetian Binding Showing Clear Arabic Design Influence

34 (BINDINGS - EARLY VENETIAN). (ALDINE IMPRINT). OVIDIUS NASO, PUBLIUS [OVID]. ANNOTATIONES IN OMNIA OVIDII OPERA. METAMORPHOSEON LIBRI XV [METAMORPHOSES]. (Venice: Aldus, February 1516) 165 x 90 mm. (6 1/2 x 3 3/4"). 4, [4], 5-8, [4], 9-12, [4], 13-16, [4], 17-20, [4], 21-24, [4], 204 leaves. **Volume I, only, of three separately published but related works.** Edited by A. Naugerius. Second Aldine Edition. LOVELY CONTEMPORARY TAN GOATSKIN COVERS, ELABORATELY GILT AND PIERCED IN AN ARABESQUE DESIGN REVEALING GREEN SILK UNDERNEATH, laid onto later (19th century) tan calf, raised bands, spine panels with fleuron composed of acorn and leaf tools, green morocco panel, later endpapers, all edges gilt. In a (slightly worn) modern green cloth box. Ahmanson-Murphy 122; Renouard, p. 78, #9; Dibdin II, 264. ♦ A little wear to joints, occasional minor marginal foxing (more prominent on half a dozen leaves), but A VERY FINE COPY, clean, smooth, and rather bright internally, in a beautifully restored binding retaining all of its original charm. **\$12,000**



Containing the complete text of Ovid's magnum opus, "Metamorphoses," this volume from the superb second Aldine edition of the first-century Roman poet's works, comes in a strikingly beautiful binding that displays the Eastern influence on 15th century European design facilitated by Venetian trade. As S. T. Prideaux explains in the catalogue for the 1891 Burlington Fine Arts Club Exhibition of Bookbindings, at which this item was displayed (Case C, item #2): "It was in Italy that, as far as Europe is concerned, artistic tooled binding had its rise, and it was the introduction of Arabian art by means of Venetian commerce that gave the initiative. The ornamentation of early Italian binding is largely

derived from that of Persian and Arabian MSs. One style, particularly known as 'Venetian,' was obtained directly from the East, and is most familiar to us now on the outside of Persian books." This style was also referred to as an "ajouré" binding, defined by Harrod's Librarians' Glossary as "a style of binding practised in the last third of the 15th century in Venice. It was in the traditional Eastern manner with arabesques, gilding, and cut-out leather, over a coloured background." This second (of three) Aldine editions of Ovid is, in Dibdin's words, "the most valuable for its intrinsic excellence" due to the careful editing of Andreas Naugerius (1483-1529), who Brill notes "made significant improvements to the text and set a standard for subsequent editors." It was the dominant text of Ovid's works for a century and a half. (ST15080)

Important Early Mathematics in an Elegant "Spes" Binding

35 (BINDINGS - "SPES" BINDING). TONSTALL [TUNSTALL], CUTHBERT. DE ARTE SUPPUTANDI LIBRI QUATTUOR. [bound with] GLAREANUS, HENRICUS. DE GEOGRAPHIA LIBER UNUS . . . NOVISSIME RECOGNITUS. (Paris: Robert Estienne, 1538; Freiburg im Breisgau: Joannes Faber, 1539) 210 x 145 mm. (8 1/4 x 5 3/4"). 259 pp.; 35, [1] leaves (final blank). Third Edition; Second Edition. EXCELLENT CONTEMPORARY CALF "SPES" BINDING BY JACOB PANDELAERT OF LOUVAIN (his cipher on Spes panel), covers with blind-rule frames enclosing central panel stamp of Hope ("Spes") standing in a billowy gown on a pedestal labelled "Fides" (Faith), looking up at a cross and the words "Meritum Christi" in the clouds, an excerpt in Latin from Psalm 70: 1-2 ("In thee, O Lord, I have hoped, let me never be put to confusion: Deliver me in thy justice, and rescue me") in the space to the left of the figure, with the word "Charitas" (Charity) below it, the panel frame lettered with a Latin verse from Psalm 90 ("Because he has hoped in me, I will free him; I will protect him because he has known my name"); raised bands, rebacked preserving much of original backstrip, apparently old (perhaps 16th century) printed paper title labels on the spine, contemporaneous ink

titling to fore edge. Each work with printer’s device on title page, Tonstall with numerical tables, formulae, and diagrams in text; Glareanus with historiated woodcut initials, a number of woodcut diagrams (three of these full-page), and a double-page typographic table. Hans P. Kraus invoice to John Francis Casey of Pittsburgh, PA, dated 1937 laid in at front. Tonstall: Smith, “Rara Arithmetica,” p. 136; Adams T-1123. Not in Schreiber. Glareanus: “European Americana” 539/13; Sabin 27548; Harris 228. For the binding: Fogelmark, “Flemish and Related Panel-Stamped Bindings,” pp. 157-60; Goldschmidt 179. ♦Corners a bit rubbed, a couple of light dampstains to leather covers, isolated trivial browning in the text, otherwise a fine specimen, extremely fresh and clean internally, the expertly restored binding completely sound, with lustrous leather, and the contours of the “Spes” panels still very sharp. **\$10,000**



This attractive sammelband comprises an extremely desirable combination of early printings of two important 16th century mathematics texts and a notably elegant signed panel-stamp binding. The first work here is the third appearance and second Continental printing of a work that in its original 1522 London edition was the first book entirely on mathematics to be published in England (albeit in Latin). Its author, the English bishop, diplomat, intellectual, and scholar Cuthbert Tunstall (1474-1559), explains in the dedication (to Thomas More) that he was inspired by dealings with goldsmiths, whom he suspected of overcharging him, to renew his study of arithmetic and provide an instructional guide for others. Smith says, “The book includes many business applications of the day, such as partnership, profit and loss, and exchange. It also includes the rule of false, the rule of three, and numerous applications of these and other rules. It is, however, the work of a scholar and a classicist rather than a business man.” The second work here is a treatise on mathematical geography, first printed in 1527, by Swiss humanist Heinrich Glarean (1488-1563), a true Renaissance man whose works included everything from maps (this work discusses the construction of globes) to commentary on classical texts to influential works on music theory. (While these works are on related subjects, they are separate publications, rather than companion works meant to be bound together.) The “Spes” panel stamp was introduced in the 1520s by a binder with the initials “I. P.,” tentatively identified as Jacob Pandelaert, and was especially popular during the three decades beginning with the 1530s. There were two variants, one with the word “Charitas” (as here) and one without, available as a response to customer demand. Fogelmark and Verheyden attribute this variant to the religious divisions of the time. The allegorical design celebrates the miracle of man’s salvation, through the “Meritum Christi” [“Merit of Christ”], with Spes, Fides, and Charitas (Hope, Faith, and Charity) being the three theological virtues associated with salvation. (ST15138)

*A 16th Century Binding with Extraordinarily Fresh
Blind-Stamped Decoration*



36 (BINDINGS - EARLY BLIND-STAMPED). ERASMUS, DESIDERIUS. EPISTOLAE FAMILIARES, OB SINGULAREM ELEGANTIAM ADOLESCENTUM STUDIIS ET CAPTUI ACCOMMODATAE EX TOTO EPISTULARUM LIBRO EXCERPTAE. OPUS NOVUM ET RECENS NATUM. (Basel: Bartholomaeus Westheimer, 1541) 162 x 105 mm. (6 3/8 x 4 1/4”). 8 p.l., 688 pp., [16] leaves. Second Westheimer Edition. FINE CONTEMPORARY SOUTHERN GERMAN BLIND-STAMPED CALF, covers framed by chalice and banner roll enclosing an inner frame highlighted with floral stamps and a narrow central panel with a partial roll of “Cogni[tio] - Tempe[rantia] - Forti[tudo],” raised bands, two brass clasps. VD 16 E2958. For the binding: Haebler II, 226 no. 34; EBDB workshop w004422, rolls r003575 and r004087, stamp s033270. ♦A bit

of worming to upper cover, isolated tiny rust spots, but AN EXTREMELY FINE COPY, clean, fresh, and bright internally, in a beautifully preserved binding with stamps in high relief. **\$6,000**

This is a handsomely bound edition of Erasmus’ letters to friends and colleagues, with blind-stamped decorations in especially sharp relief. First published in 1538, the letters selected here are intended for the edification of “students and adolescents,” letter writing being an essential part of Latin education in the Renaissance. Erasmus had died in Basel in 1536, and our printer has included a number of tributes to the greatest scholar of the Northern Renaissance. According to Haebler, the binding here was done by an unidentified workshop operating in Bavaria in the 1540s and 1550s; examples of their bindings are preserved in libraries in Munich, Salzburg, and Nuremberg. The very crisp impression of the rolls may be due to the fact that our volume, issued in the early years of the bindery’s existence, was perhaps decorated with rolls that had seen little previous use. The years—and previous owners—have been kind, and the stamps here exceed all expectations for clarity and sharpness. (ST15220)

*A Splendid Fanfare Binding Done by the Duodo Binder,
And Later in the Collection of Doris Benz*

37 (BINDINGS, EARLY - L’ATELIER À LA SECONDE PALMETTE [THE DUODO BINDER]). HOMER. [Title in Greek, then:] HOMERI ILIAS, ID EST, DE REBUS AD TROIAM GESTIS. [THE ILIAD]. (Paris: Adrian Turnebus, 1554) 170 x 100 mm. (6 3/4 x 4”). 2 p.l., 554, [2] pp. SPLENDID CONTEMPORARY DARK BROWN MOROCCO, EXTRAVAGANTLY GILT, BY L’ATELIER À LA SECONDE PALMETTE, covers with a frame of palm fronds and laurel branches and another of flowers enclosing a central panel with intricate cornerpieces and a large central lozenge composed of leaf frond and floral tools, oval medallion with the arms of Nicolas de Villars, Bishop of Agen, at center of lozenge, smooth spine with repeating laurel-wreath ovals, three of these containing a distinctive tulip tool surrounded by an oval of stars, all edges gilt, evidence of ties (very expertly—almost invisibly—rebacked and recornered, using almost entirely the original decorated leather). In a fine russet brown morocco box by Sangorski & Sutcliffe lined with velvet. Printer’s device on title page. Text ruled in red. Front free endpaper with (18th century?) ink signature of “Ch. De Cambes / Tertiani”; title page inscribed at foot “Joannis Cambesii.” Dibdin II, 63-64; “Homer in Print” A11; Adams H-775. For the binding: Hobson, “Les Reliures à la Fanfare,” pp. 70-71; Olivier 1519; Needham, “Twelve Centuries of Bookbindings” 98. ♦A couple of short marginal tears, one opening with faint two-inch spot, last quire with small marginal stain (from binder’s glue on pastedown), but A SUPERB COPY: clean, fresh, and bright internally, with ample margins and virtually no signs of use, and its beautiful (albeit carefully restored) binding absolutely dazzling. **\$14,000**

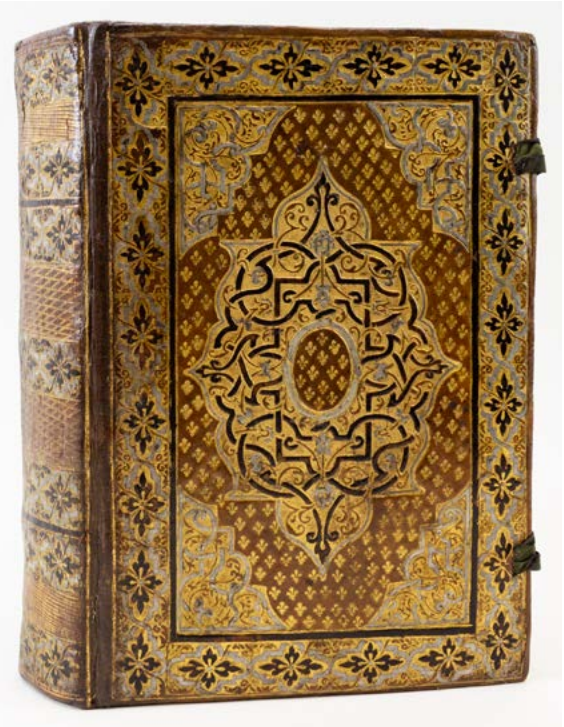


This Turnebus edition of Homer is deemed “elegant and excellent” by Dibdin, adjectives that apply equally to its binding by an outstanding Parisian workshop. The exceptionally pleasing binding is among those that had traditionally been attributed to the royal binders Clovis and Nicolas Eve (as is evident from the titling on the box housing it) but, in fact, assigned to them in error. Among the misidentified volumes in this group were the famous fanfare bindings done for diplomat Pietro Duodo—it was the use of fleurs-de-lys and daisy (marguerite) tools on these bindings that caused many bibliophiles to believe they were done by the Eves for Queen Marguerite of Valois. In his 1970 work on fanfare bindings, Geoffrey Hobson corrects this error, asserting that the fanfare bindings were, in fact, not done for the queen, but for Duodo, by a workshop he dubbed the Atelier à la Seconde Palmette (the name deriving from a unique tool), but more commonly known today as the Duodo Binder. Hobson further noted that this bindery, which flourished from 1586 until 1611, was also patronized by our former owner, Nicolas de Villars (d. 1608). Our binding bears several distinctive tools and characteristics in common with those done for Duodo, including the palm frond and foliage frame, and the tulip tool used on the covers and spine. According to Dibdin, the text here is “particularly valuable as being the only volume

of Homer published by” Adrien Turnèbe (1512-65), whom he considered “one of the profoundest scholars and critics of the 16th century.” Montaigne described Turnèbe as “a man who knew all things,” and Heyne admired this Homer for its accuracy. Our volume is in the superior condition typical of the books from the library of Doris Benz (1907-84), whose collection was wide ranging (though with strengths in fine bindings, the best of the private presses, major English authors, and manuscripts). Dickinson says that because she had acquired things very privately, the book world was shocked at the richness of her collection when it came on the market. The restoration work here was done by an extraordinarily skilled artisan and can only be seen upon the closest of inspections. (ST15078)

A 16th Century Geneva Bible in a Glorious Contemporary Strapwork Binding

38 (BINDINGS - EARLY STRAPWORK). BIBLE IN ITALIAN - PROTESTANT. LA BIBIA, CHE SI CHIAMA IL VECCHIO TESTAMENTO, NUOUAMENTE TRADUTTO IN LINGUA VOLGARE SECONDO LA VERITÀ DEL TESTO HEBREO, CON MOLTE & VTILI ANNOTATIONI E FIGURE . . . QUANTO AL NUOVO TESTAMENTO È STATO RIUEDUTO E RICORRETTO. ([Geneva]: Francesco Durone, 1562) 268 x 182 mm. (10 1/2 x 7”). 6 p.l., 466, [2], 100 leaves. Translated by Antonio Brucioli, revised by Filippo Rustico. SPLENDID CONTEMPORARY GENEVAN CALF, ELABORATELY GILT AND PAINTED IN A GROLIERESQUE STYLE, covers with floral and strapwork frame in gilt, silver, and black, central panels semé with gilt fleurs-de-lys, arabesque centerpiece and cornerpieces in gilt, silver, and black, smooth spine with alternating panels either repeating the floral design from the frame or with densely tooled or hatched gilt rules, two later green silk ties, all edges gilt (expertly rebacked preserving original backstrip, hinges reinforced). In a modern suede-lined brown morocco pull-off case with raised bands and gilt tooled compartments on back. With allegorical device on title page and 25 woodcuts in the text, one of these a map. Title page with ink signature of “Gio. Antonio De Pellizzari,” dated 1715. Darlowe & Moule 5593. ♦A couple of tiny chips to edge



of backstrip, gilt and paint lightly rubbed in a couple of spots, but the striking and beautifully restored binding quite sound and retaining its original appeal; intermittent minor browning or foxing (never offensive), small wax stain obscuring a couple of words, other trivial imperfections, but an excellent, fresh copy internally. A REMARKABLY ATTRACTIVE BOOK. \$16,000

Printed in Geneva for the use of refugees, this 1530 humanist translation of Scripture—banned by the Catholic Church in 1559—appears here in one of the earliest Italian editions intended exclusively for Protestants, and is offered in a sumptuous Renaissance binding of the style favored by Jean Grolier and Thomas Wotton. According to Darlowe & Moule, this revised and corrected edition of Brucioli’s translation “closely resembles certain contemporary French and English Bibles printed at Geneva,” with woodcuts used in the 1560 French Bible printed by Rebul and with the same type as the English Geneva Bible of 1560. There were two variants of this Bible, one (variant A) with marginal notes, and another (variant B, seen here) with cross-references, and with slightly revised text. The handsome binding was also likely done in Geneva, perhaps by a French Protestant binder who had fled there. There are various style features common to Parisian bindings of the period—the fleurs-de-lys semis, the arabesque



elements, the painted strapwork—but they are mixed together here in a way that, according to Culot, is characteristic of Geneva ateliers. The expertise, taste, and tools of our binder certainly suggest an artisan who had trained in a first-rate Parisian, or perhaps Lyonnaise, workshop. The silver paint, so often found oxidized, is here luckily still shining. With its exuberant decorations, our Bible seems decidedly un-Calvinist, but perhaps it was commissioned as a gift; Culot makes this suggestion about an equally luxurious Genevoise binding (no. 63) in “Italian and French 16th Century Bookbindings.” (ST15163)

39 (BINDINGS - BALTHASAR WERNHER). KLING, KONRAD. SUMMA DOCTRINAE CHRISTIANAE CATHOLICAE. (Coloniae [Cologne]: Apud Haeredes Arnoldi Birckmanni, 1570) (6 3/4 x 4 1/2”). 2 p.l., 661, [13] pp., [1] leaf. Second Edition. FINE CONTEMPORARY BLIND-STAMPED PIGSKIN BY BALTHASAR WERNHER OF LAUINGEN, both covers with swirling roll-tooled border enclosing a panel stamp of the Virgin and Child, with a lengthy subscription in German (“Maria vom stamme David . . .”), front cover with date of 1574 stamped at bottom, raised bands. Woodcut printer’s device on title and final leaf, decorative and historiated initials in several different styles. Front pastedown with book label of “A. G. T.” (Alan G. Thomas). VD 16 K 1309. For the binding: EBDB p002916. ♦Binding a little splayed, but A FINE COPY, the text remarkably clean and fresh, and THE BINDING ESPECIALLY WELL PRESERVED, its decoration in blind still very sharp, and the pigskin both clean and without any significant wear. \$2,500



This uncommonly seen Counter-Reformation text comes in a lovely binding by a known workshop, with an unusual panel stamp. The caption at the bottom of the stamp depicting the Virgin and Child contains 24 words describing the lineage of the Virgin, the Annunciation, and the Dedication of the youthful Christ in the Temple. This is a rather long subscription, and it is atypically in the vernacular, rather than Latin. The Einbanddatenbank (EBDB, “Bookbinding Database”) of the German Research Foundation attributes this panel stamp, which also appears on a volume in the Bavarian State Library, to Lauingen binder Balthazar Wernher (ca. 1525-1574/75), whose bindery began operations around 1567. The date on our binding indicates it was produced near the end of his life. His widow married Jobst Kalhart in 1576, and he continued to run the bindery until the 1620s. (For an example of his work, see item #41, below.) First printed in 1562, the text here is an exposition of Catholic doctrine, partly by means of examining points of difference with “heretics” and “schismatics” and discussing what should be the Catholic attitude toward these two dangerous groups. The Franciscan monk Kling (d. 1556) was one of the most important German Catholic theologians during the Reformation, not only as the author of this and other doctrinal and controversial works from the Catholic point of view, but also as a pastor. Even after the Lutherans took control of Erfurt, Kling, alone, kept up Catholic services there, and when the Cathedral was returned to the Catholics by treaty later on, Kling preached there until his death. (CEH1910)

Five 16th Century Works Bound Together in a Rarely Seen Backless Binding

40 (BINDINGS - “VEXIERBÜCH” [GERMAN SIX-FOLD BACKLESS “PUZZLE” BINDING]). WALASSER, ADAM VERGIß NIT MEIN. [and] TROSTBUECHLIN FÜR DIE KRANCKEN UND STERBENDEN MENSCHEN. [bound with] FRIDOLIN, STEPHAN. DER GEISTLICH HERPST. [bound with] GAR SCHOENE, ANDAECHTIGE UND KRAEFFTIGE GEBETT. [bound with] DER SEELEN LUSTGAERTLIN. (Dillingen: Sebald Mayer, 1572, 1580, 1575, 1574, 1575) 104 x 160 mm. (4 1/8 x 6 1/4”). [200] leaves (last blank); 5 p.l., 107 (of 171) leaves, ending after part I; [96] leaves; [112] leaves; [109] (of 110, lacking title page) leaves. Five separately published works in one volume. REMARKABLE GERMAN SIX-FOLD “PUZZLE” BINDING, with no spine (as designed), rebound using 19th century covers of calf embossed with a design resembling an Oriental rug, a large central mandorla enclosed by a frame





of triangular compartments containing either three anular dots or a botanical stamp, all edges gilt and with original 16th century gauftering, newly installed (18th Century?) paste-paper endpapers (expert repairs to hinges). With a total of 96 woodcuts, 88 of these in the first work. VD 16 W 817; VD 16 W 812; VD 16 F 2794; VD 16 G 390, VD 16 F 3305; VD 16 S 5273. For the binding: The Wormsley Library 34; Köster, “Mehrfachbände und Vexierbücher” XI, XVIII. ♦A little wear to binding folds at center of boards, leaves with occasional mild foxing or trivial stains, printer’s error to two leaves resulting in three small patches of lost text, other trivial imperfections, but generally clean and fresh internally, and the expertly restored binding representing A FINE SPECIMEN of this rare and fragile style. **\$12,500**

This sammelband of German Catholic devotionals from the proto-printer of Dillingen is an excellent example of a “Vexierbuch”—a “puzzle” or “tease” book—with five different 16th century works in two different sizes bound together and opening six different ways. The large book occupies the middle portion of the text block and opens like a normal octavo (except that it is divorced from the covers); the four smaller works, each measuring approximately 4 x 3 inches, are bound, with their protective boards, either on top of or underneath this middle section, and open with their boards flexing at the center. In the Wormsley Library catalogue (1999), Robert J. D. Harding notes that such volumes “are usually found on religious books” (as here), and suggests “perhaps they were handed around for quiet amusement during long sermons.” Like the Wormsley book, ours is a “Sechsfächerband” or six-fold binding, and is also on a group of German religious works printed in the 1570s. Köster records 19 six-fold, backless bindings, mostly on devotional texts printed in Germany between 1570 and 1590. His work disproved a long-held belief that Vexierbücher were an exclusively Protestant, Northern German curiosity: two of the 19 six-fold bindings he lists in his register were, like ours, on Catholic texts printed in the Bavarian city of Dillingen, which, unlike many areas of Germany, remained Catholic. One of the two (Köster XI, now at the Bavarian State Library) contains four of the same titles found here, all published by Sebald Mayer, who had established the first printing press in the city in 1550 to serve the new Jesuit-run university with Catholic material. The works contained in our spineless binding include: a lavishly illustrated prayer book, a book dedicated to prayers for the sick and suffering, meditations on the suffering of Christ, “strong and powerful” prayers, and meditations on the merits of spiritual, rather than physical ecstasies. “Vexierbücher” are rare in the marketplace, perhaps because, as Wormsley notes, “These bindings are structurally weak, and many examples must have fallen to pieces very quickly”; fortunately our binding was once owned by a connoisseur who found a skilled artisan to replace the failing boards with the present attractive embossed covers. ABPC and RBH find just two other specimens at auction since 1975, one of these (which sold for a hammer price of \$11,000 in 2006) was also on Dillingen imprints. (ST15461)



The Sunderland Copy, Bound by an Eminent 16th Century Bavarian Binder, And with Unsurpassably Sharp, Clear Blind-Stamped Decoration

41 (BINDINGS - JOBST KALHART). PERSIUS FLACCUS, AULUS. IN SATYRAS SEX. [bound with] TERENCE AFRICANUS, PUBLIUS. COMOEDIA ADELPHI. (Basel: Peter Perna, 1578; Rostock: Jacob Lucius, 1576) 225 x 145 mm. (8 3/4 x 5 3/4”). 4 p.l., 198 [i.e., 168] pp., [4] leaves (final blank); 232 pp., [8] leaves (final

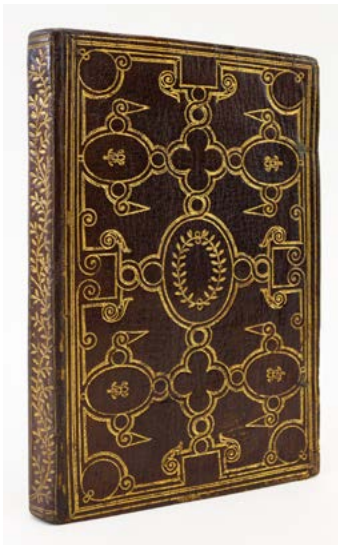
blank); 1 p.l., 192 pp., [7] leaves. **Two separately published works in one volume.** SUPERB CONTEMPORARY BLIND-STAMPED CALF over bevelled wooden boards BY JOBST KALHART OF LAUINGEN, covers panelled with two rolls, the outer roll showing putti engaged in various activities, the inner roll showing full-length figures of the Virtues, WITH VERY DETAILED CENTRAL PANEL STAMPS DEPICTING TWO OF THE VIRTUES, that on the upper cover showing Fides and Spes with their attributes sitting in the foreground, a city and mountains in the distance, and God the Father blessing them from above, below them the legend “Impetrat Alma Fides Christo Quam Dante Salutem Expectare Soror Spes Animos”; panel on lower cover with Fortitudo and Justitia similarly situated, a large wheel of Fate between them, below them the legend “Fortuna Fortes Metuit Ignavos Premit Justicia Per Se Exigua Res Est”; the rolls and panels all signed with the initials I. K., raised bands, two brass clasps (upper joint and headcaps expertly repaired, neat leather repair around catches). Printers’ devices on title pages. Title page with ownership inscription of Heinrich Veget [Henricus Vegetius], dated 1622. Front pastedown with bookplate of the Sunderland Library. First work: Schweiger II, 709; Adams P-745; VD 16 P 1629. Second work: Schweiger II, 1074; Adams T-387; VD 16 T 531. ♦Corners a bit rubbed, small chip to tail edge of lower board, occasional minor browning, more noticeably affecting the last three quires in the second work, but A VERY FINE COPY, clean and crisp internally, IN A BINDING WITH REMARKABLY WELL-DEFINED STAMPS. **\$8,500**



This volume containing two rare classical editions was beautifully decorated by an eminent binder with exquisite stamps and rolls that remain in remarkably sharp relief more than four centuries later. The Oxford Companion remarks favorably on the six satires of the first century playwright Persius, noting their “elevated moral tone, with occasional passages of genial humor, and forcible graphic expression, showing the poet’s keen observation of life.” The second work here is a scarce edition of Terence’s “Adelphi,” an exploration of the merits of strict versus liberal child rearing. The play is considered Terence’s masterpiece, and it inspired later dramas, including Moliere’s “School for Husbands.” Our binding’s lovely panels and rolls depicting the Virtues are the creation of Bavarian binder Jobst Kalhart, who wed the widow of Lauingen bookbinder Balthasar Werner in 1576 (see item #39 for more). The stamps here are extremely well preserved, due in part to the method of creating panel-stamped bindings. Needham notes that “binders’ panels, or dies were engraved in metal. They were stamped not by hand, but by a screw press. This provided considerably greater pressure than hand-stamping (such as used for small tools) could do, and panel-stamping over wooden boards often provides very sharp detail and firm reliefs.” (“Twelve Centures of Bookbindings,” p. 92) That is certainly true here, and Kalhart’s designs are little changed from the day they left his workshop. In fact, in 40 years of bookselling, we have never handled a 16th century binding with sharper, clearer decoration in blind. Former owner and humanist scholar Heinrich Veget [Henricus Vegetius] (1587-1659) was a professor of logic and metaphysics at Hamburg and a correspondent of Hugo Grotius. This volume was later in the famous library (comprising more than 20,000 books), formed by Charles Spencer, third Earl of Sunderland (1674-1722), one of the greatest of all English book collectors. When the library was sold in five memorable auctions from 1881-83, nearly 14,000 lots changed hands, a large share going to Quaritch, who had an engraved bookplate (as seen here) made for each volume purchased. (ST15219)

An Early Fanfare Binding, Perhaps Once a Gift from the King to his Favorite

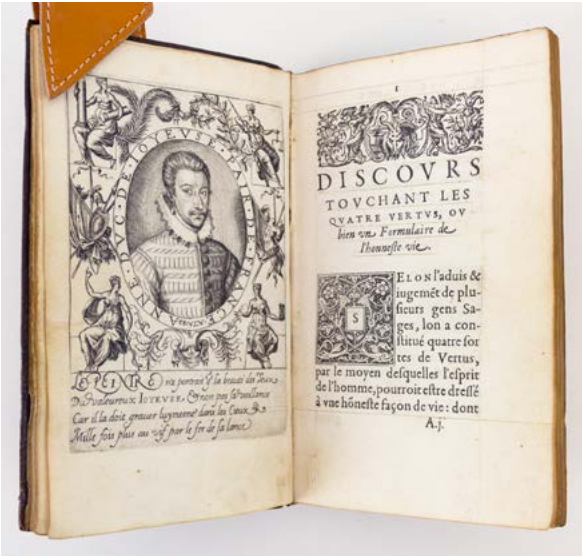
42 (BINDINGS - EARLY FANFARE-STYLE). SENECA, LUCIUS ANNAEUS. QUATRE OPUSCULES DE SENEQUE. (Paris: Robert le Mangnier, 1581) 178 x 110 mm. (7 x 4 1/4”). 8 p.l., 128 pp. Translated by Ange Cappel. First Edition in French. A LOVELY CONTEMPORARY FRENCH FLEXIBLE CALF BINDING, GILT IN THE EMERGING FANFARE STYLE, covers with gilt entrelac highlighted with volutes and bonnets pointus, four compartments containing a single fleur-de-lys, the central oval containing a laurel wreath, flat spine with oak leaves, two holes for fore-edge ribbons, all edges gilt, original paste-paper wrappers bound in. With printer’s device (Silvestre no. 282) on title page, and engraved frontispiece portrait by Léonard Gaultier



(signed with his LG cipher) of Anne de Bartarnay, duc de Joyeuse, to whom the work is dedicated. Front pastedown with gilt armorial bookplate of Léopold Double, along with pencilled notes claiming this copy belonged to the dedicatee, the duke of Joyeuse; engraved bookplate of Philip Hofer, Harvard Library, laid in at front. Catalogue de la Bibliothèque de M. Léopold Double (1863), lot 364 (this copy). Front free endpaper with pencilled note: “Cf. G. D. Hobson ‘Fanfare Binding’—‘the binder with the volute?’ / A R A Hobson 12/54.” ♦Minor wear to joints and edges, isolated small marginal stains, otherwise a fine copy, the text clean and fresh, and the binding well preserved. **\$9,500**

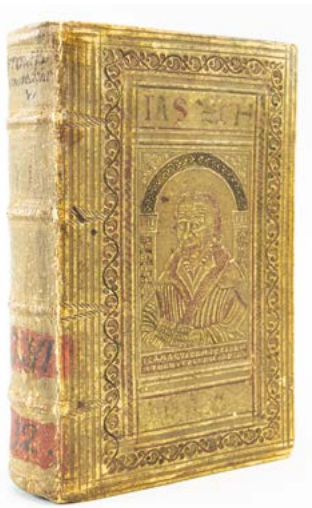
This is a rare early edition of a small manual on the Stoic teachings of Seneca, in an early example of the fanfare binding style and with distinguished provenance. For our text, translator Ange Cappel (1537-1623), a lawyer and royal Secretary, compiled excerpts from Seneca’s “Moral Essays” and “Letters to Lucilius” into four essays: the first on the Four Virtues of Stoicism (wisdom, justice, courage, and temperance); the second on the morality necessary for living a good life; the third on the value of an education in the liberal

sciences; and the last on facing the vagaries of fortune, in particular one’s own mortality. The work is dedicated to King Henri III’s great favorite, Anne de Batarnay, duc de Joyeuse (1560-87), a leader in the crown’s wars against the Huguenots and (despite his name) a (very male) star of the French court. Techener’s sale catalogue of the library of our former owner, bibliophile and bibliographer Léopold Double, describes this as the duke’s own copy. The binding here shows a relatively simple fanfare style, with the compartments formed by the entrelac either empty or containing a single tool—an appropriate level of ornamentation for a Stoic and a soldier. In this, it is rather like a 1584 binding done for Henri III (see Hobson, “Reliures à la Fanfare,” Pl. XIX, Binding no. 225a). If, as Double believed, this copy did belong to the duc de Joyeuse, it is entirely possible it was bound for him by his patron the king, whose lavish gifts to his favorite roused no little jealousy and gossip. It is particularly interesting that there is no record in RBH, ABPC, OCLC, KVK, COPAC, or USTC of the 1581 printing. USTC finds three copies (one in Italy, two in France) of a 1582 edition from this publisher that had only 112 pp. Neither edition appears in Brunet or Graesse. The dedication here is dated 18 September 1581 (which Cappel notes is the king’s birthday); perhaps a few copies were printed for the king and his courtiers before a “regular” edition was issued with a later date. (ST15222)



43 (BINDINGS - PAINTED PIGSKIN). TERENTIUS AFER, PUBLIUS. COMOEDIAE SEX. (Lipsiae [Leipzig]: Abraham Lamberg, 1595) 183 x 97 mm. (6 3/8 x 3 3/4”). [216] leaves (last blank). Edited by Philip Melanchthon and Desiderius Erasmus. Excellent contemporary painted blind-stamped pigskin, covers framed by multiple plain rules and a cresting leafy vine painted black and red, central panel of upper cover with a panel-stamp portrait of Philip Melanchthon, holding an open book bearing the phrase “Si Deus pro nobis quis contra no[s],” seated beneath an archway painted red and black and stamped with fleurs-de-lys and tiny flowers, Melanchthon’s hair, beard, and fur-collared robe highlighted with red paint, text beneath the portrait reading “Forma quidem potis est sed mens tua nescia ping”; central panel of lower cover with the insignia of the city of Görlitz, framed by a similar arch painted red and black, raised bands, ink titling, two bottom panels with red-painted bands with black (shelf?) numbers “C. VI / J2.” Printer’s Pegasus device on title page, colored brown by an early hand, woodcut initial at opening of text highlighted with red ink. Front free endpapers with ink owner inscription of Johannes Albertus Slavata L. B. a [von] Chlum & Kossmberk [Koschumberk], dated 1606; title page with “Wolf” written in red ink. VD 16 T 497; USTC 682214; not in Adams or STC German. ♦Pigskin rather soiled, paint a bit rubbed, but the impressions in sharp relief; text somewhat browned (due to paper quality), isolated small ink stains, otherwise clean and crisp internally, and the unsophisticated binding quite sound. **\$1,250**

This is a rare example of a blind-stamped pigskin binding with painted designs, likely executed in Bohemia. The insignia of Görlitz on the lower cover and the contemporary inscription of Bohemian nobleman Johannes Albertus Slavata [von] Chlum & Kossmberk [Koschumberk] place our volume in that kingdom, where Görlitz and the surrounding vicinity were largely Lutheran—note Melanchthon on the upper cover. The Catholic Habsburg monarchs who had ruled Bohemia since the late 15th century had generally practiced tolerance toward their Protestant subjects, but this was to change in the first quarter of the 16th century. A revolt began in 1618 with the kinsman of our former owner, Vilem Slavata von Chlum und Koschumberk, being thrown from a palace window in the Second Defenestration of Prague, and the conflict soon escalated into the Thirty Years War. Blind-stamped bindings of this period with painted decoration are very scarce: our research turned up only half a dozen examples, and in most of those cases, simple coats of arms had been painted in their heraldic colors. The most similar binding found was also on a Leipzig imprint, a 1565 edition of Melanchthon’s “Liber de Anima Recognitus” in the 1919 sale of Reinette Lester McCrea at Anderson Galleries. Its pigskin binding had panel portraits of Melanchthon and a woman bearing a chalice highlighted with red paint. The six extant plays of the Roman Terence (ca. 195/185–ca. 159? B.C.) were the ancestors of drawing room and modern situation comedies, featuring crusty fathers, rebellious sons, and impertinent slaves whose machinations solve the playwright’s intricate complications of plot. The plays were popular throughout the Middle Ages and the Renaissance, and while there were numerous 16th century printings, our edition is quite rare. (ST15046)



How To Protect Yourself in Post-Renaissance Italy, Bound with a Very Distinctive Edge Design



44 (BINDINGS - EDGE DECORATION). CARDANUS, HIERONYMUS [GIRALAMO CARDANO]. ARCANA POLITICA, SIVE DE PRUDENTIA CIVILI LIBER SINGULARI. (Lugduni Batavor. [Leyden]: Ex officina Elzeviriana, 1635) 115 x 55 mm. (4 1/2 x 2 1/4”). 8 p.l., 608 pp. Second Printing. Attractive 18th century calf, raised bands, spine gilt in compartments with fleuron centerpiece, palm frond cornerpieces, two tan morocco labels, marbled endpapers, EDGES PASTE-PAINTED, GILT, AND GAUFFERED (expert repairs to ends of joints). In a modern brown buckram slipcase. Engraved allegorical title page. Rahir 412; Willem 421. ♦Leather a little crackled, gilt on spine a bit rubbed, corners lightly bumped, occasional tiny rust spots, but an excellent copy, the text clean and fresh, and the distinctive binding well preserved. **\$1,250**

Replete with personal anecdotes, this is a guide to a successful life in post-Renaissance Italy by a brilliant but eccentric polymath, offered here in a binding with unusual edge decoration. First printed by Abraham and Bonaventure Elzevier in 1627 under the title “Proxeneta” (“The Negotiator”), “Arcana” provides guidance for household management, court and political life, academia, and intellectual pursuits. Cardano (1501-76) was a physician, astrologer, and philosopher in addition to being the leading mathematician of his day, making important contributions to probability theory and to algebra. The difficulties he had experienced from being illegitimate, sickly, and frequently impoverished had made him take a dim view of his fellow man, and more than a little of his advice in the text relates to protecting oneself from the wicked designs of others. The binding here is of fine quality, but what stands out is the unusual treatment of the edges: these have been painted with blue swirls like those on paste-paper, with two wavy lines of gauffering down the middle, and with the addition of a gilt-tooled frame featuring birds and flowers at either end, enclosing rows of gilt stars. The only similar example we have been able to find is on the binding of a 16th century German Bible in the Folger Library, attributed to Northern Germany in the late 18th century (call no. BS239 L8 1545). (ST15109d)

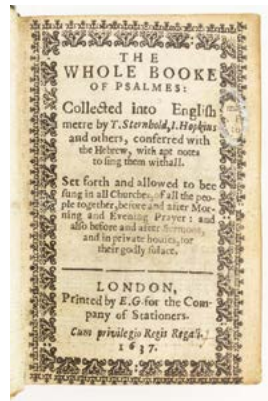




45 (BINDINGS - EARLY EMBROIDERED). *THE WHOLE BOOK OF PSALMES, COLLECTED INTO ENGLISH MEETER BY T. STERNHOLD, I. HOPKINS, AND OTHERS, CONFERRED WITH THE HEBREW, WITH APT NOTES TO SING THEM WITHALL.* (London: Printed for the Company of Stationers, 1637) 95 x 63 mm. (3 3/4 x 2 1/2"). 26 p.l., 221, [26] leaves (occasional mis-numbering of leaves, but complete). VERY CHARMING CONTEMPORARY WHITE SATIN EMBROIDERED IN COLORS AND SILVER THREAD, covers with curving branches of silver bearing flowers and leaves in multiple colors, each with a large bird perched on the limb, and a small bunny nibbling at vegetation at its base, flat spine embroidered with flowers and a

pomegranate on a slender silver vine, blue watered silk pastedowns, hinges reinforced with (slightly later) paper, all edges gilt and delicately gaufered with a guilloche roll (binding put on upside down in relation to text block). STC 2672. ♦Silver thread generally darkened and that along the edges partly frayed, minor wear along joints, with one tiny hole in the fabric and a touch of fraying at head and tail, quarter-inch wormtrail to front flyleaf and title page (affecting xylographic border on title), margins trimmed a bit close, occasionally grazing headline or catchword, other trivial imperfections, but still A LOVELY SPECIMEN, the text and binding clean and fresh, and the whole very well preserved, the defects all being minor. \$5,500

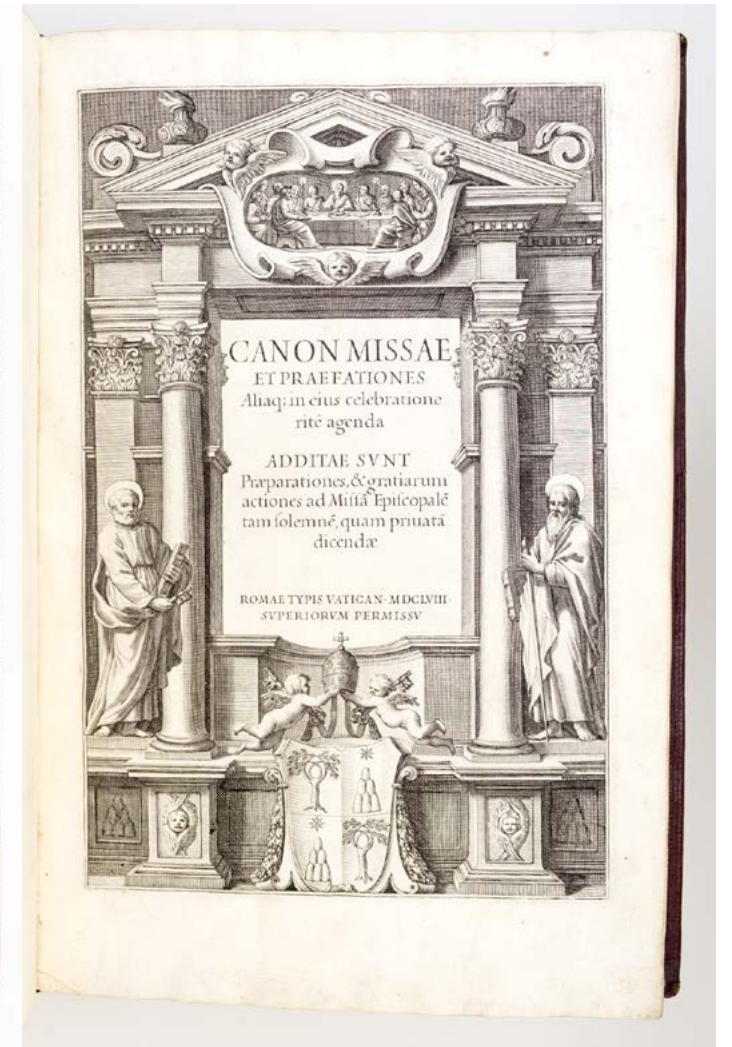
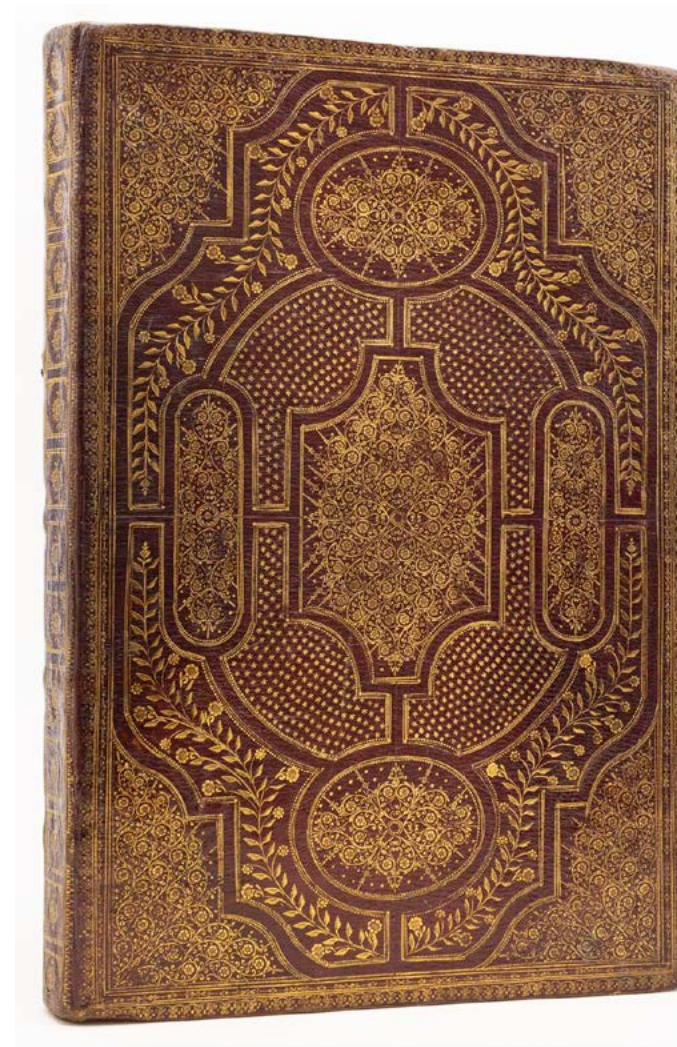
This diminutive devotional is exquisitely bound in a style popular in 17th century England, its fanciful design incorporating brightly striped flowers of varying types, large and boldly colored birds, and tiny, timid bunnies, all executed in feathery stitching. The binding is distinctive in the rather whimsical, free-hand quality of the design. The silver metallic thread used to create the twining stems of the flowers serves a practical purpose as well as an aesthetic one. According to Davenport, the raised silver embellishments so prevalent on embroidered bindings of this period help to protect the delicate silken needlework: "if it had not been for the efficient protection of those little metal walls," the fragile embroidered cloth would not have survived centuries in excellent shape, as the present specimen has. Embroidered bindings from this period are around, though the vast majority of them are found now in rough shape. (ST15100)



An Unusual Oversized Andreoli Binding of Striking Beauty

46 (BINDINGS - ANDREOLI/ROSPIGLIOSI BINDERY). *MISSAL IN LATIN. CANON MISSAE ET PRAEFATIONES.* (Rome: Ex Typographia Reuer. Camerae Aspostolicae, 1658) 420 x 270 mm. (16 1/2 x 10 3/4"). [1] extra-engraved title, 163 pp. SPLENDID CONTEMPORARY ROMAN RED MOROCCO, LAVISHLY GILT, BY THE "ROSPIGLIOSI BINDERY" OPERATED BY GREGORIO AND GIOVANNI ANDREOLI, covers divided into multiple compartments filled with stars, a flowering vine, or densely tooled curling vines and flowers, flat spine gilt in compartments with floral centerpieces and curling corner tooling, marbled endpapers, all edges gilt. Engraved title page with architectural frame featuring full-length figures of Sts. Peter and Paul and a vignette of the Last Supper, historiated or decorative initials throughout, engraved tailpieces, opening of text with engraved frame containing two vignettes from the life of Christ, engraved frontispiece of the Crucifixion, engraving of the Last Supper, opening of the Confession text with engraved frame featuring the Arma Christi and the Pieta, the Crucifixion engraving repeated before the Communion text, the opening of which is framed by the Arma Christi. Printed in red and black, text within double-rule black frames. For the binding: Foot, "The Henry Davis Gift" I, 323-36. ♦Corners lightly bumped, extremities a little rubbed, boards tending to splay slightly, occasional mild browning or faint foxing, other trivial imperfections, but A FINE AND IMPRESSIVE COPY, internally clean and fresh, and the oversized binding scarcely worn and glistening with gold. \$8,500

This is a striking example of the celebrated work produced in the heyday of the bindery operated by Gregorio and Giovanni Andreoli, dubbed the "Rospigliosi Bindery" by Hobson because it was the favored atelier of Cardinal



Giulio Rospigliosi (1600-69), later Pope Clement IX. In addition to work done for Rospigliosi and other princes of the Church, the Andreolis bound books for merchant princes like the Medici and Borghese, and for real royalty, notably Queen Christina of Sweden, who called on them to bind books for the library she created at her Roman palazzo. Active from about 1630 until the early years of the 18th century, the bindery was at its zenith of production and design in the 1650s through the 1680s. Many of its bindings were done in the "compartment" style of decoration seen here, with multiple, symmetrically placed compartments filled with rows of small tools or ornate filigree tooling. Bindings done for a noble or ecclesiastical client would often have the patron's coat of arms at center; on our copy, that space is filled with a lovely filigree mandorla, suggesting perhaps that this service book for Mass was bound for a church or chapel rather than for an individual. The present volume stands out because it is significantly larger than the typical Andreoli binding. José Ruyschaert was the first to identify the Andreoli brothers as the Rospigliosi binders. In 1665, Gregorio was given a lifetime appointment as binder to the Vatican Library. The number and quality of the bindings produced (Foot reported that she had seen more than 90) and the wide variety of tools employed indicates that the Andreoli brothers' busy and celebrated workshop employed quite a number of skilled artisans, some of whom continued the business after their deaths. Gregorio died in 1696 and Giovanni in 1699, but the atelier continued to produce work for another decade. (ST15115)

Bound in Glowing, Lavish Morocco by the Andreoli Brothers for A Florentine Couple from the Prominent Machiavelli and Bacelli Families

47 (BINDINGS - ANDREOLI/ROSPIGLIOSI BINDERY). *FRANCESCO DI SALES. LE OPERE.* (Venetia [Venice]: Bertani, 1667) 143 x 77 mm. (5 5/8 x 3"). **Five Volumes.** Translated from the French into Italian by Daniello de Nobili. With a life of the saint by Father Giuseppe Fozi, S. J. SUPERB CONTEMPORARY ROMAN BROWN MOROCCO, LAVISHLY GILT, BY THE ANDREOLI BINDERY, covers with decorative gilt



roll frame enclosing central panel with elaborate cornerpieces of fleurons, scrolls, and small tools, the arms of the Machiavelli and Baccelli families at center surrounded by gilt filigree and flanked by two putti holding a crown above it, flat spine with repeating lozenges composed of floral tools, gilt titling at head, all edges gilt. Engraved publisher's device, decorative initials, tailpieces. For the binding: "Legatura romana barocca" plate 66 (diamond stamp), and plate 68 (outer border). ♦One leaf with short closed tear into text (no loss), occasional small stains, creases, or other trivial defects, but the text clean, fresh,

and mostly rather bright; upper board of first volume with small patch of lost patina from insect activity, tiny wormhole to a couple of joints, a breath of rubbing to extremities, but AN EXTRAORDINARILY FINE SET OF BINDINGS, GLOWING WITH GILT and showing only negligible signs of wear. \$7,500

Bound in the same eminent workshop as the previous item, our volumes were executed for a couple from two prominent Florentine families: the Machiavelli, who gave us the great political philosopher Niccolò, and the Bacelli, a family of skilled stonemasons that achieved sufficient prosperity and social position to receive a coat of arms in the 16th century. The text here contains the influential devotional works of the beloved Genevan bishop, saint, and doctor of the Church, Francis de Sales (1567-1622, canonized 1665), one of the most persuasive forces of the Counter-Reformation. Emphasizing the love of God rather than the prospect of eternal damnation, Francis wrote "Introduction to the Devout Life," "Treatise on the Love of God," "Spiritual Discourses," and "Spiritual Exercises" in vernacular language for a lay audience. It was through these works, all of them included in this set, that he had a great deal of success winning back Protestants to Mother Church. (ST15484a)

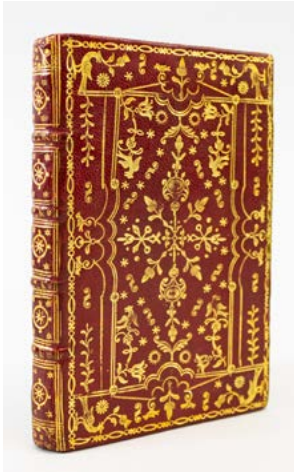
*The Fürstenberg Copy of a Lovely Silver Binding
Using Natural, Rather than Religious, Imagery*

48 (BINDINGS - SILVER). SCHMOLCK, BENJAMIN. ANDÄCHTIGER HERTZEN BETH-ALTAR ZUR ALLERHEILIGSTEN DREYFALTIGKEIT. [with] BERMEHRTES KIRCHEN-SESANG-BUCH. (Breslau und Leipzig: Michael Hubert, 1738, 1743) 187 x 69 mm. (6 1/2 x 2 3/4"). 4 p.l., 548, [6] pp.; 2 p.l., 370, [10] pp. **Two separately published works bound in one volume.** SUPERB CONTEMPORARY GERMAN SILVER REPOUSSE BINDING, covers elaborately tooled with large central basket of fruit and flowers resting on an ornate pedestal of strapwork and botanical ornaments, surrounded by an architectural frame similarly adorned and topped with a large scallop shell, spine with strapwork design accented with botanical and shell ornaments, guards at head and tail of spine, large silver clasp engraved with two sets of initials on back: "C * D * R" (the letters separated by flowers) and "S T G," Dutch gilt endpapers, all edges gilt, with gauffering at corners of text block. Each work with engraved frontispiece. Front flyleaf with bookplate of Hans Fürstenberg. ♦A touch of tarnishing to edges, margins trimmed a bit close (but no loss), isolated small smudge or corner crease, otherwise A SPLENDID SPECIMEN, the silver binding glistening with no signs of wear, and the text quite clean and fresh. \$7,500

Among 18th century German silver bindings, the present example stands out for its use of elements from nature,



rather than religious images, in its very attractive design. As Hayward notes in his survey of the silver bindings in the J. R. Abbey collection, these bindings "were more frequently decorated with embossed subjects taken from the Scriptures." Here, the garden and the sea have provided inspiration, the central component being a basket bursting with fruit and flowers, surrounded by acorns, acanthus leaves, floral buds, and seashell-inspired details. Particularly pleasing are the compartments stamped with repeating crescent tools that suggest the sea. Covering a Lutheran prayer book and hymnal, our binding was perhaps a gift to the person whose initials are separated by flowers, from the owner of the simpler set of initials. Or the two sets of initials could belong to a couple who received it as a wedding gift. Our early owners clearly treasured this volume, which remained in the shining condition demanded by the great collector Hans (or Jean) Fürstenberg (1890-1982), who put together one of the finest libraries of 18th century books ever assembled. In 1974 the Fürstenberg collection was sold en bloc to Dr. Otto Schäfer, whose marvelous library had already become distinguished for its fine and historic bindings. (ST15101)



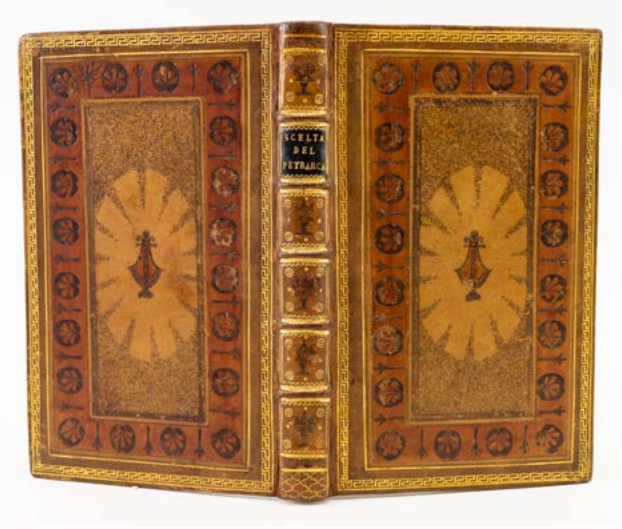
49 (BINDINGS - COTTAGE ROOF). RIDER, CARDANUS. RIDER'S BRITISH MERLIN: FOR THE YEAR OF OUR LORD GOD 1755. (London: Printed by R. Nutt, for the Company of Stationers, 1755) 125 x 80 mm. (5 x 3 1/8"). [24] leaves of text. FINE CONTEMPORARY RED MOROCCO, EXUBERANTLY GILT IN A COTTAGE ROOF DESIGN, large central fleuron of acorn and lancet tools within a lozenge of small tools, this enclosed by an architectural "cottage roof" frame, the whole surrounded by lozenge-and-bead roll border and various bird and floral tools, raised bands, spine gilt in compartments adorned with stars, embossed gilt endpapers by Matheus Maerckli (Mathias Merktl) of Augsburg, all edges gilt. With a woodcut of "Anatomical Man" showing the zodiac signs that govern various body parts. Additional blank sheets of contemporary paper bound before and after text, and one or two blank leaves between each calendar leaf, provided for personal notes. For the binding: Foot, "The Henry Davis Gift" II, 187. ♦A short abrasion along the edge of front board, otherwise AN OUTSTANDING COPY that looks like new inside and out. \$1,900

Issued annually from 1656 until the early 19th century, "Rider's British Merlin" was the almanac of choice for English gentlemen, and came pocket-sized and handsomely bound, as here. The "Merlin" is believed to be the invention of physician and astrologer Richard Saunders (1613-ca. 1675), who rearranged (most of) the letters of his name to create the anagram "Cardanus Rider." Saunders' professions jibe with the advice offered in the almanac, which notes phases of the moon and important astronomical phenomena, such as eclipses and comets, along with the usual medical, meteorological, and agricultural recommendations, important dates of feasts and festivals, etc. The "Cottage Roof" style takes its name from the oblique elements of the central panel strapwork, which resemble the raked roof of a cottage. The design enjoyed a strong vogue during the early part of the Restoration, when the "Merlin" was first published, and it continued to be used on the company's almanacs into the late 18th century, perhaps an early example of "branding" a product. No notes were made on the several blank pages provided for that purpose here, and our almanac was apparently never used, as it has come down to us in virtually mint condition. (ST15102)

50 (BINDINGS - ETRUSCAN CALF). PETRARCA, FRANCESCO. RIME SCELTE. (Londra [London]: Presso T. Becket, 1801) 183 x 99 mm. (6 3/8 x 4"). 4 p.l., 160 pp. Edited by Thomas James Mathias. FINE CONTEMPORARY ETRUSCAN CALF IN THE STYLE OF EDWARDS OF HALIFAX and quite possibly by them, covers with gilt Greek key border, blind-stamped palmette frame, and stencilled central panel with vase centerpiece inside a sunburst, raised bands, spine in gilt compartments with blind-stamped urn at center, gilt annular dots at corners, black morocco label, marbled endpapers, all edges gilt. Title page inscribed "Dall' Editore" ["From the Publisher"] in ink at head; front flyleaf with evidence of removed label. ♦Light wear to spine, tiny wormhole to front joint, a touch of rubbing to extremities, but A VERY FINE COPY, immaculate internally, in a remarkably well-preserved binding. \$1,900

This is a handsome exemplar of an innovative binding style pioneered by Edwards of Halifax, covering a selection of ground-breaking sonnets, songs, and hymns by the Italian scholar and poet generally regarded as the father of humanism. Petrarch (1304-74) made great contributions to Classical scholarship, but his poems in vernacular Italian were what brought him lasting fame. Britannica notes that in his beautifully constructed lyrics, infused with an appreciation

of Classical works, he “created with his marvellous sensibility the form and language of the modern lyric, to provide a common stock for lyric poets of the whole of Europe.” Etruscan calf bindings take their name from the vase stamps typically employed as elements of a design created by using a stencil and acid staining to form a panel, often with a sunburst pattern. This stencilled design was then decorated with blind-stamped tools, usually an Etruscan vase at the center of the panel, and Greek palmettes in the frame. Gilt Greek key rolls were also frequently incorporated as an outer border. Thomas H. Horne, in his 1814 “Introduction to the Study of Bibliography,” rightly gives the credit for creating this (and other) innovations in the decoration of bindings to the Edwards of Halifax bindery founded by William Edwards (1723-1808) and continued by several of his brothers, half-brothers, and sons. This binding style was popular with connoisseurs in the late 18th and early 19th centuries, and spawned several imitators. The quality of the work here—and, at least as important, the English imprint—strongly suggest that our volume was bound by the Edwards workshop. The inscription at the head of the title page indicates that this volume was a gift to someone from the publisher, who perhaps had it finely bound for presentation. Such bindings are not greatly rare, but examples as well preserved as the present and the next one are becoming increasingly difficult to acquire. (ST15239)



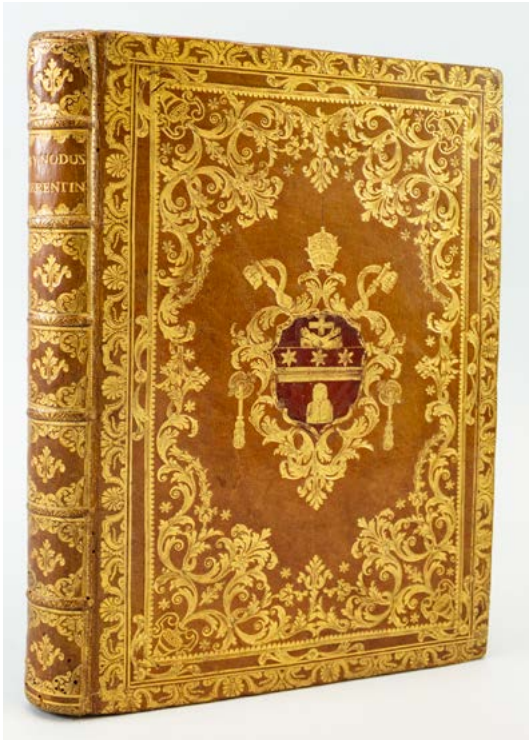
51 (BINDINGS - ETRUSCAN CALF). [FÉNELON, FRANÇOIS DE SALIGNAC DE LA MOTHE]. TELEMACHUS ULYSSIS FILIUS. (Augustae Vindelicorum [Augsburg]: Conradum Henricum Stage, 1764) 208 x 160 mm. (8 1/8 x 6 1/4”). 9 p.l., 262 pp. Translated from French into Latin by Joseph Claude Destouches. Second Edition in Latin. VERY ATTRACTIVE LATE 18TH CENTURY ETRUSCAN CALF IN THE STYLE OF EDWARDS OF HALIFAX, covers with gilt border, central panel framed by stencilled palmettes within double gilt rules, an Etruscan-style vase at center within a stencilled sunburst, raised bands, spine panels with blind-stamped Etruscan vase, black morocco label, gilt-rolled turn-ins, all edges gilt. With printer’s elaborate engraved device on title page, engraved portrait of Elector Maximilian-Joseph of Bavaria at the head of the dedication to him, engraved allegorical headpiece at the opening of Book I, wood-engraved tailpieces at end of each section. ♦Small wormhole near head of front joint, two corners a bit bumped, minor foxing to title and final page, other trivial imperfections, but QUITE A FINE, WIDE-MARGINED COPY, clean, fresh, and bright internally, and in a binding with only minor defects. \$2,250



This beautifully preserved and attractive Neoclassical binding is a fitting cover for a Latin edition of Fénelon’s Homeric coming-of-age tale. While Edwards of Halifax is credited with developing the process of creating Etruscan calf bindings, as described in the item above, the process was also adopted by binders on the Continent, and became a fashionable choice for bindings in the late 19th century, when the present binding was surely produced. It is difficult to say whether this binding was done by the Edwards firm or by an imitator, but in any case, the quality of execution is very high. The popularity of Fénelon’s account of the adventures of the son of Odysseus also spread, in this case beyond his native France, and it became a favorite of schoolboys far removed from the young Dauphin for whom it was originally composed. First printed in 1759, our Latin translation offered an opportunity for young men to practice reading that classical language. The engravings here were newly designed and executed for this edition by German painter and engraver Georg Sigmund Rösch (d. 1766). (ST15125)

A Report Dealing with Abstruse Issues like Blessing Horses, in a Binding where One Pope Obscures his Predecessor

52 (BINDINGS - PAPAL, CLEMENT XIV). TOSI, PIETRO PAOLO. SANCTAE FERENTINAE ECCLESIAE PRIMA DIOCESANA SYNODUS. (Rome: Giovanni Generoso Salomoni, 1768) 295 x 200 mm. (11 1/2 x 8”). XXIV, 354, [2] pp. EXCELLENT CONTEMPORARY ROMAN TAN MOROCCO, GILT, WITH THE ARMS OF CLEMENT XIV, covers with elaborate gilt frame and lavish cornerpieces of acanthus leaves exploding from a Grecian urn, papal arms at center on a red morocco onlay, surrounded by gilt foliage and topped with the keys of St. Peter and the papal crown, raised bands, spine gilt in compartments with acanthus leaf centerpieces and corners, gilt titling, marbled endpapers, all edges gilt. With wood-engraved allegorical headpieces and historiated



initials. ♦Joints and extremities slightly rubbed, a dozen or so tiny wormholes to spine and joints, arms on lower cover a bit abraded and with longitudinal worming (slight losses to leather and gilt), but the unsophisticated original binding with no significant wear, and shining with gilt. Half a dozen quires with faint overall browning, otherwise an extremely fine copy internally, the text remarkably clean, crisp, and bright. \$2,900

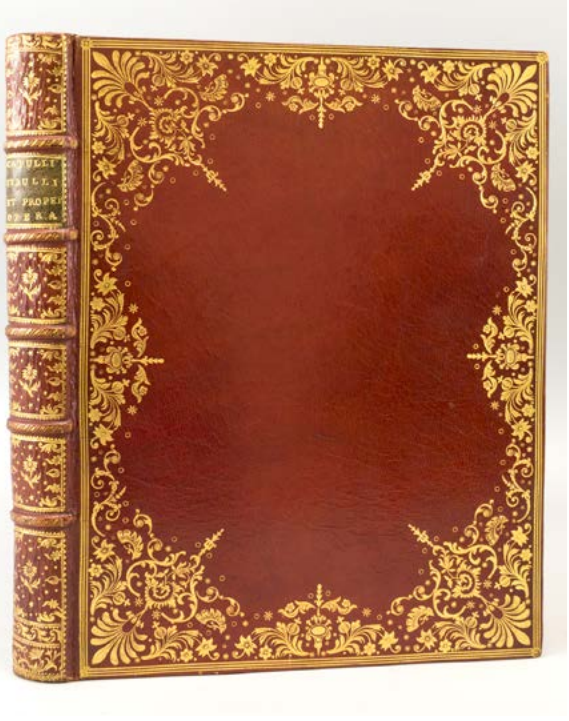
Apart from animal lovers and church historians, the text here could seem inconsequential, but the binding—of substantial size and lavishly decorated with gilt—is an intriguing artifact of the transition between two papacies. In the text, the bishop of Ferentino, a diocese in the province of Rome under direct supervision of the Holy See, reports on a synod during which the clergy discussed matters concerning the Catholic faith, the Sacraments, the members of the clergy, and miscellaneous diocesan events and observances. There are 12 appendices, most of which might seem dull to us, but one of which addresses the curious issue of the correct form for blessing horses and other animals. Seven of the appendices are in Italian, presumably to make them accessible to nuns, brothers, and parish priests who had no Latin. The report was originally addressed to and bound for Clement XIII (Carlo della Torre di Rezzonico); but after his death in early 1769 and the election of his successor, who took the name Clement XIV, an additional “I” was added to “Clement XIII” on

the title page (it is slightly larger than the other “I’s,” and the arms of the new pope were pasted on the covers over those of his predecessor. One can still just make out the vague outline, in places, of the earlier pope’s arms under the superimposed leather. Clement XIV (born Giovanni Vincenzo Antonio Ganganelli, 1705-74) had a brief and turbulent tenure as pope (1769-74), during which he fought desperately to keep peace between the Church and the most powerful monarchs in Europe. One of the concessions he was forced to make in that effort—something for which he was much criticized—was the suppression of the Jesuits. (ST15485)

An Exceptionally Fine Copy of One of Baskerville’s Classic Quartos

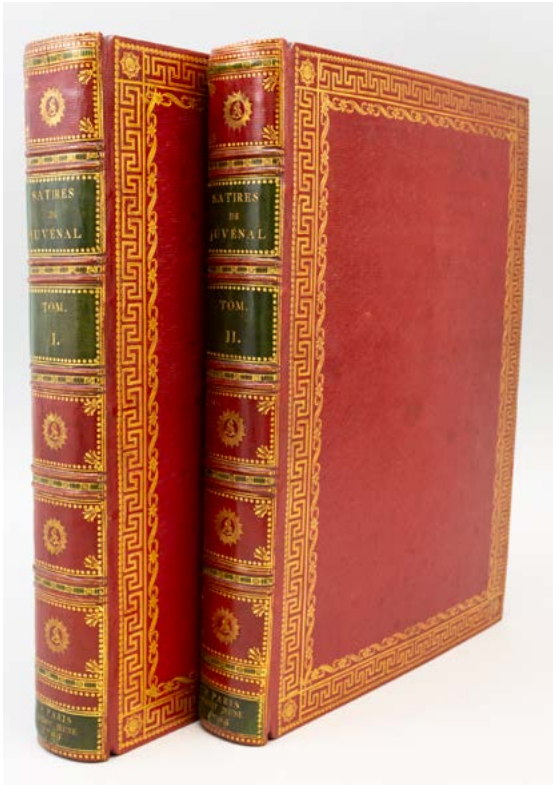
53 (BINDINGS - 18TH CENTURY MOROCCO). (BASKERVILLE IMPRINT). CATULLUS. TIBULLUS. [and] PROPERTIUS. OPERA. (Birminghamiae: Typis Joannis Baskerville, 1772) 310 x 260 mm. (11 7/8 x 9 3/4”). 1 p.l., 200, 221-372 pp. (but complete). First Baskerville Edition. SUPERB CONTEMPORARY ENGLISH RED MOROCCO, LAVISHLY GILT, covers with wide dentelle frame composed of botanical elements and many small tools, raised bands, spines gilt in compartments with central floral sprig surrounded by acorns, flowers, stars, and dots, volute cornerpieces, green morocco labels, gilt turn-ins, marbled endpapers, all edges gilt. Front pastedowns with engraved bookplate of P. Dupont and with morocco heraldic book label. Gaskell 44. ♦A breath of rubbing to extremities, title page a little browned, final page a bit foxed, other trivial imperfections, otherwise A CHOICE COPY, internally clean, smooth, and bright, and in a sparkling binding. \$3,250

This is the impressive quarto edition of a trio of great Roman love poets, in a premier binding befitting the elegant printing. In a sheet dated 1760, which Baskerville issued appended to a specimen of his folio Bible, the printer discusses his proposed “Baskerville Classics”: “Many gentlemen,” he says, “have wished to see a sett of the Classicks . . . in the Manner, Letter, and Paper, of the ‘Virgil,’ already published,” and he vows to print the same, with the poetical classics first. The present items are from what turned out to be seven Baskerville quarto printings of the classics, mostly done late in the printer’s career but, according to Reed, bearing “the marks of unabated genius.” These volumes, says Reed, would “suffice had [Baskerville] printed nothing else, to distinguish him as the first typographer of his time.” In the present works, the stately typography, the luxurious paper (textured, but feeling rather like vellum), and the spacious design combine to give the reader a particularly gratifying feeling of strength and serenity. The extraordinarily smooth surface of our leaves provides a tactile experience not available from any other 18th century printer, Bodoni included. The beautiful binding here is unsigned, but is clearly the product of a first-rate workshop; while it is not uncommon to see a volume from the Baskerville quartos in a decorative contemporary binding, the present one would have a place in the front row of any assemblage. (ST14299)



*Unrestrained Luxury, Glorious Condition, Sumptuous Bindings
Done by the Best Continental Binder of the Day for Albrecht of Saxe-Teschen*

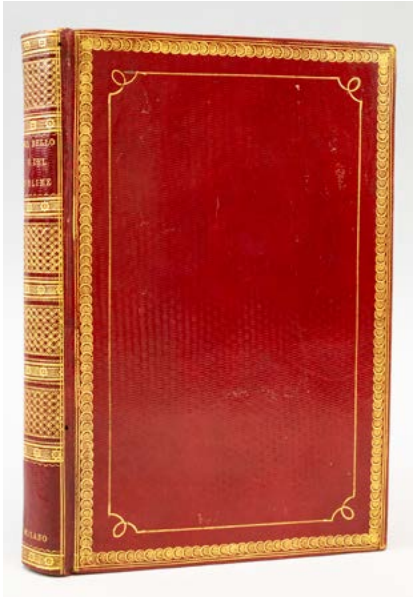
54 (BINDINGS - GEORG FRIEDRICH KRAUSS). JUVENAL, DECIMIUS JUNIUS. SATIRES DE JUVÉNAL. (Paris: Didot le jeune, 1796) 345 x 258 mm. (13 1/2 x 10 1/8”). **Two volumes.** Translated and annotated by Jean Dusaulx. Third Edition. Large Paper Copy. STATELY CONTEMPORARY RED MOROCCO, GILT AND INLAID IN THE NEOCLASSICAL STYLE, BY GEORG FRIEDRICH KRAUSS FOR DUKE ALBRECHT OF SAXE-TASCHEN, covers framed by bead, Greek key, and flower-and-ribbon rolls, sunbursts at corners, double raised bands separated by green morocco inlaid strip with metope-and-pentaglyph gilt roll, spines gilt in compartments with starburst centerpiece containing the initials of Duke Albrecht, green morocco labels, gilt-rolled turn-ins, marbled endpapers, all edges gilt. Each volume with an engraving after Moreau le jeune, in first state before letters. Text of satires in Latin (verse) and French (prose) on facing pages. Front pastedowns with shelf labels from the ducal library. Cohen-de Ricci 524-5. ♦Tiny abrasion to gilt border on one board, scattered very small dark spots to boards, extremities with a hint of rubbing, isolated faint marginal foxing or small smudges, but AN ESPECIALLY FINE COPY, quite clean, fresh, and bright internally, and THE LOVELY BINDINGS SCARCELY WORN AND VERY LUSTROUS. **\$14,000**



This handsome edition of the 16 satires mocking Roman vices and corruption by the great poet Juvenal (ca. 60-ca. 130) was designed as a large quarto, so our folio printing—which Cohen-de Ricci mentions as bringing a premium price—is notable for the enormous margins that set off Didot’s lovely type to great advantage. Moss,

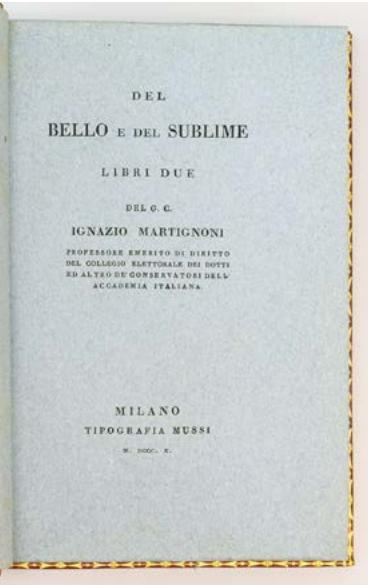
quoting “Cours de Litterature,” calls this “beautiful edition” the best prose translation to date, with extensive annotations by Jean Dusaulx (1728-99); our translation originally appeared in 1770, and the annotations were first printed in 1782. The animated and intricately detailed engravings here are the work of Jean-Michel Moreau, known as Moreau le jeune (1741-1814), deemed by Gordon Ray to be “the greatest name among French illustrators of the 18th century.” Adding markedly to the desirability of this copy is the splendid binding. Georg Friedrich Krauss of Vienna was the most prominent Continental binder working in the Neoclassical style of the day, and Saxe-Teschen was perhaps his most important client. Products of the Krauss bindery have passed through some of the most distinguished collections over the years, particularly those of Fürstenberg and Schäfer, and his bindings have consistently brought remarkable sums of money at auction. The collector for whom these bindings were originally executed, Duke Albrecht of Saxe-Teschen (1738-1822), was the son of Friedrich August II of Saxony and the son-in-law of the empress Maria Theresa. After providing important military and civil service to the Habsburg empire, he retired to Vienna in 1795 and afterward devoted himself to the fine arts. He founded the Albertina, which now houses the greatest collection of prints in the world, and he put together a great library distinguished by the highest taste and most exacting standards. These are in every way luxurious volumes fit for a nobleman. (ST15221)

Splendidly Bound, and Perhaps a Unique Copy Because Printed on Blue Paper



55 (BINDINGS - LUIGI LODIGIANI). (AESTHETICS - BEAUTY AND THE SUBLIME). MARTIGNONI, IGNAZIO. DEL BELLO E DEL SUBLIME. (Milan: Tipografia Mussi, 1810) 227 x 145 mm. (9 x 5 3/4”). 142, [2] pp. FIRST EDITION, possibly a unique copy printed on blue paper. SUPERB CONTEMPORARY RED STRAIGHT-GRAIN MOROCCO, GILT, BY LODIGIANI (his ticket on verso of front free endpaper), covers with gilt palmette-and-crescent roll border and delicate frame of plain and stippled rules, smooth spine divided into compartments by a gilt-rule-and-rosette roll, compartments densely gilt with rows of interlocking circlets, gilt titling, gilt-rolled turn-ins, marbled endpapers, all edges gilt. For the binding: Schiff IV, 75. ♦A touch of chafing to boards, some foxing to flyleaves, tail edge of one leaf with small chip, otherwise A VERY FINE COPY, clean and fresh internally, in a very well-preserved, especially lustrous binding. **\$2,900**

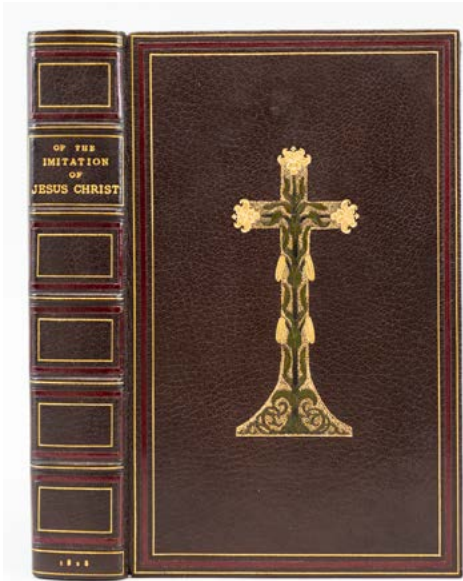
This rare work on the differences between the beautiful and the sublime comes in an especially pleasing binding by the greatest Italian binder of the day. Luigi Lodigiani (1766–1846) was working in Paris in the early years of the 19th century, when the Bozerian bindery was at its zenith, and his work shows the influence of that illustrious workshop. He later settled in Milan, where his clients included Archduke Rainer of Austria, Emperor Francis I, and Eugène de Beauharnais, Napoleon’s stepson and Viceroy of Italy, as well as numerous Italian nobles. Our binding is quite similar to that pictured on p. 157 of De Ricci’s “British and Miscellaneous Signed Bindings in the Mortimer L. Schiff Collection,” differing only in the use of circlets rather than scallops for the spine decoration, and the presence of a supralibros (of the Trotti-Betivoglio family) on the Schiff exemplar. This beautiful binding covers a discussion on aesthetics by Ignazio Martignoni (1757-1814), who studied law at the University of Pavia but spent most of his career writing on the arts and architecture. Martignoni classified applied or mechanical arts as those driven by necessity and arts like poetry, painting, music, and dance as engendered by the desire for pleasure, while architecture combines elements of both, being both useful and beautiful. In this treatise he contrasts beauty, which gives pleasure, to the sublime, which adds to the pleasure a sense of wonder and awe. Our copy is printed on blue paper, which had been used for “special” copies of Italian books since the days of Aldus Manutius, who is thought to have printed the first book on blue paper in 1514. Our first edition is rare, with no copy traced at auction for at least 40 years, and we have been unable to locate another copy on blue paper. The special paper and the elegant binding suggest that this copy was intended for presentation, or at least was owned by a person of considerable importance. (ST15088b)



56 (BINDINGS - MOTHER-OF-PEARL). (POCKET CALENDAR). SOUVENIR. ([Paris]: ca. 1810) 84 x 55 mm. (3 1/4 x 2 1/4"). [16] leaves (11 of them blank). EXQUISITE MOTHER-OF PEARL BINDING, cover framed in gold metal with torch and garland cornerpieces, mother-of-pearl boards etched with flowers and vines connecting the cornerpieces, tiny gold metal shield with enamelled blue violet at center of upper board, the word "Souvenir" etched in the board above it, gold metal spine and hinges, inside fore edges of boards with gold metal spiral fastener, through which a small gold pencil is threaded, pink silk endleaves with pockets on front and rear pastedowns, leaves held in place by brown silk cord, all edges gilt. With engraved Cupid on title page and the pages for each of the 12 months with an engraved seasonal vignette. Bifolium of vellum (or very vellum-like stock) at centerfold, the leaves stamped in gold with the days of the week. ♦Very thin crack running diagonally across rear board, small inkstain to front endleaves, just touching fore edges of leaves and edge of rear pastedown, otherwise A FINE SPECIMEN, the gilt bright and untarnished, the iridescent boards gleaming, and the unused leaves clean and fresh. **\$1,750**



This charming little gem, with blank pages for recording appointments and other things to remember, is a wonderful glimpse of life among the leisured classes of Imperial France. The page provided for each month features a small engraving of a "Pleasure" (rather than Labor) of the month: racing phaetons, playing lawn games, fishing, skinny dipping, picnicking, ice skating. A bifolium of vellum at center, printed with the days of the week, provides an easily erasable surface for jotting down weekly plans. The slender pencil serves as a recording device and a clasp. The very latest in early Empire technology and fashion, it is a beautifully preserved relic of an elegant era. (ST15126)



57 (BINDINGS - FAZAKERLEY). (FORE-EDGE PAINTING). THOMAS À KEMPIS. OF THE IMITATION OF JESUS CHRIST. (London: [Printed by William Nicol at the Shakespeare Press for] William Pickering and John Major, 1828) 215 x 132 mm. (8 1/2 x 5 1/4"). clvii, 389 pp., [1] leaf. Translated from the Latin and with an introduction and notes by the Reverend Thomas Frognall Dibdin. First Dibdin Edition. ONE OF 750 COPIES (according to Dibdin, "Reminiscences," p. 829). VERY FINE CHOCOLATE BROWN MOROCCO, GILT AND INLAID, BY FAZAKERLEY OF LIVERPOOL (stamp-signed on front turn-in), covers with simple inlaid maroon morocco frame within gilt rules, upper cover with central inlaid cross composed of Madonna lilies in ivory and green morocco, on a ground of densely stippled gold, raised bands, spine compartments with inlaid maroon morocco frames, similar frame to turn-ins, ivory watered silk endleaves, all edges GILT AND ELABORATELY GAUFFERED WITH DEEP GOUGING in a pattern of Sacred Hearts, Stars of David, and foliate designs, FORE EDGE WITH

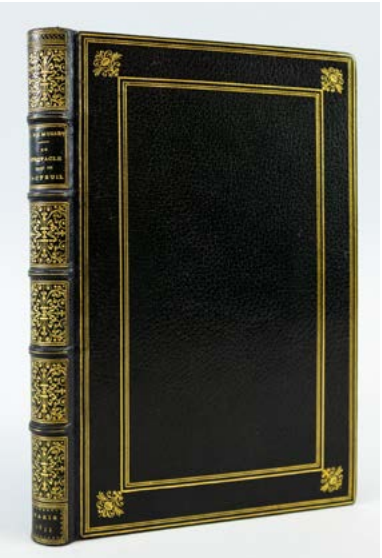
THREE EXQUISITELY DETAILED PAINTINGS, two small landscapes—one of the Star over Bethlehem, one of the Crucifixion on Calvary—and one large central full-length depiction of the Risen Christ in the garden. In a padded and silk-lined green cloth drop-back box. With engraved frontispiece and five engravings on India paper mounted in the text. Jackson 70; Windle & Pippin A-53a. ♦Light rubbing to edge of one board, about a dozen gatherings a little yellowed with age, isolated small rust spots or corner creases, otherwise A FINE COPY, the binding lustrous, with few signs of wear, the leaves clean and fresh, and the beautifully decorated edges very well preserved, with bright colors and shining gold. **\$5,000**



This is an attractive printing of the perennially popular Christian devotional, here in a new translation by noted bibliophile Thomas Dibdin, and in a binding that is a memorable combination of grace and flamboyance. Known to have apprenticed with John Sutton in Liverpool in 1813, Thomas Fazakerley established his own business in 1835 and worked until 1877, after which time his son John continued the firm. Their workshop did not produce bindings in great numbers, but its craftsmen established a durable reputation for fine quality work. Fazakerley is especially well known for delicate paintings on glittering gold fore edges, visible, not when the volume is fanned open, but rather when it is closed—and that is certainly a feature notably on display here. The two smaller vignettes are dramatic landscapes, one commemorating the birth of Jesus with a dazzling star over a dreaming Bethlehem, the other noting his death with a stark silhouette of three crosses at Golgotha, set against a fiery sky. These are the Alpha and Omega to a larger miniature depicting the resurrected Christ, as he wanders in the garden on Easter morn. The delicate, richly detailed paintings are surrounded by glistening gilt, gouged in deep relief with religious symbols. The lovely cross of lilies on the cover strikes an appropriately reverent note. Dibdin (1776-1847) is best known for his catalogue of the great Spencer library and his bibliographical works, but he was also a priest in the Church of England, who seeks here to make a classic of Christian literature more accessible to his flock. Our volume has been carefully preserved in its custom box, with the result that the binding shines like new. (ST15130)

A Lavish Binding with Four Portraits Painted and Onlaid on the Front Doublure

58 (BINDINGS - AMAND). MUSSET, ALFRED DE. UN SPECTACLE DANS UN FAUTEUIL. (Paris: Eugène Renduel, 1833) 205 x 130 mm. (8 1/8 x 5"). 2 p.l., 288 pp., [2] leaves. FIRST EDITION. FINE DARK GREEN CRUSHED MOROCCO, GILT IN THE STYLE OF DU SEUIL, BY AMAND (stamp-signed in gilt on front doublure), covers framed by French fillets, floral sprays at corners, raised bands, spine densely gilt in compartments, gilt titling, SPLENDID BURGUNDY MOROCCO DOUBLURES, gilt in 13 richly tooled compartments, FOUR COMPARTMENTS ON THE FRONT DOUBLURE WITH HAND-PAINTED MINIATURES on leather laid on, neatly labelled in gilt as characters from the works within, leather hinges, marbled flyleaves, all edges gilt (neat older repair to joints). Front flyleaf with cipher bookplate of Count Louis Cahen d'Anvers engraved by Sterne. Vicaire V, 1239-40 (noting that this copy belonging to E. Maas sold for 140 fr.) ♦A touch of rubbing to joints and extremities, leaves a little yellowed with age and with occasional small rust spots, final quire with faint dampstain to fore-edge margin, but still A FINE AND MOST ATTRACTIVE



COPY, internally clean and fresh with ample margins, and the very decorative binding lustrous and scarcely worn. **\$5,500**



This trio of entertainments by French Romantic poet Alfred de Musset is offered here in an unusual and sumptuous binding by Pierre Chevannes, known as Amand. Collected under the title "A Show in an Armchair" we have the drama "La Coupe et les lèvres" ("The Cup and the Lips"), the comedy "À quoi rêvent les jeunes filles" ("What Young Girls Dream of"), and the "Oriental Tale" in verse, "Namouna." Although it was not issued as a set, two further volumes were published under this title in 1834. Alfred de Musset (1810-57) was still in his teens when he began publishing his popular tales, and he found success in poetry, fiction, and drama. He is generally recognized, with Hugo, Vigny, and Lamartine as one of the four great French Romantic writers, although he is perhaps

most notorious for his tortured and tortuous love affair with novelist George Sand. The lovely front doublure here features portraits of two protagonists of “The Cup,” Frank and Déidamia, one of a day-dreaming young woman, and the title character of “Namouna,” all apparently painted on leather and onlaid in four compartments. While this very decorative feature is something like the Cosway binding, it is actually unlike anything we’ve seen from other binders. It is, however, quite like that on another Amand binding which, like the present example, was executed for French collector Edmond Maas, whose library sale was a major bibliophilic event in 1882. Pierre Chevannes (1830-99) began his binding career as a gilder at Reiss, before opening his own studio under the name “Amand” in 1860. He became one of Baudelaire’s favorite binders, and a notable collector of Romantic literature in his own right. Sadly, he was partially paralyzed in 1885, and his bindery was taken over by Giralton. He died destitute in a charity hospital. After the Maas library was dispersed, our volume was in the collection of Count Louis Cahen (1837-1922), scion of two Jewish banking families and patron of the arts. (ST15462)

59 (BINDINGS - RIVIERE). ROGERS, SAMUEL. ITALY, A POEM. [and] POEMS. [and, as a companion volume,] CAMPBELL, THOMAS. THE POETICAL WORKS. (London: Printed for T. Cadell, 1830, 1834; Edward Moxon, 1837) 200 x 130 mm. (7 3/4 x 5 1/8”). **Three separately published works** (but the first two often found together). First Illustrated Editions. VERY PRETTY EMERALD GREEN CRUSHED MOROCCO BY RIVIERE & SON (stamp-signed on front turn-in), covers with gilt rule frame featuring inlaid red morocco tulips at corners, raised bands, spine panels with two inlaid tulips and gilt leaves on a stippled ground, gilt titling, turn-ins with inlaid tulips and gilt leaves at corners, maroon endpapers, all edges gilt. First two works with a combined total of four plates, 20 illustrations in the text, and more than 100 fine steel-engraved headpieces and tailpieces, after designs mostly by J. M. W. Turner and Thomas Stothard. Third work with 20 engraved vignettes in the text after J. M. W. Turner. Front pastedowns with evidence of bookplate removal. Ray 13, 15, 17. ♦Spines a few shades darker than the boards (but a rich, uniform, pleasing green), one board with a little mild soiling, a touch of rubbing to extremities, occasional mild offsetting or other trivial imperfections in the text, but A FINE SET, clean and fresh internally with ample margins, in lustrous bindings showing almost no signs of use. **\$2,800**



In lovely decorative morocco and containing illustrations of considerable interest, this is an extremely appealing set of poetic works that added greatly to the contemporaneous popularity of the authors and artists involved. The scion of a wealthy banking family, Samuel Rogers (1763-1855) first achieved fame with the publication in 1792 of “The Pleasures of Memory.” After Italian travels, during which he met Shelley and Byron in Pisa, Rogers produced a first version of “Italy” in 1822 and issued a sequel in 1826, both of which sold poorly. He destroyed the unsold copies, revised the poems, and published them at his own expense in the present edition of 1830 (our first volume), embellished this time by illustrations. These were the work of two artists with very different propensities—Stothard (1755-1834), who did demure figure scenes, and Turner (1775-1851), who provided landscape vignettes. Early Romantic poet Thomas Campbell (1777-1844) was the author of the exceedingly

popular “The Pleasures of Hope,” a denunciation of political oppression and slavery, and “Gertrude of Wyoming,” the story of an Indian massacre in the Wyoming river valley of Pennsylvania. Our third volume includes both of these, along with many other verses. According to Ray, the engravings here depicting scenes from the poems are Turner’s last important illustrations. Ray notes that these “are in no way inferior to those for Rogers’ two volumes,” singling out the “ghostly ‘Death-Boat of Heligo-land’” for special praise. While the two Rogers volumes here are often found together, the Campbell book is not normally joined with them as part of a set; a uniform binding must have been commissioned by an owner who recognized obvious affinities in content and illustration. (ST14245)

For more images and our complete inventory, please visit our website, www.pirages.com.

More than 50 Pleasing Pencil Sketches by the Disputed French King, In a Gorgeous Binding Featuring a Lovely Painting under Glass

60 (BINDINGS - PAINTED). CHAMBORD, HENRI, COMTE DE, Illustrator, HIS COPY. ALBUM WITH VIEWS OF TYROL AND ITALY. (Austria and Italy: 1845-46) 274 x 352 mm. (10 3/4 x 14”). [55], [26]



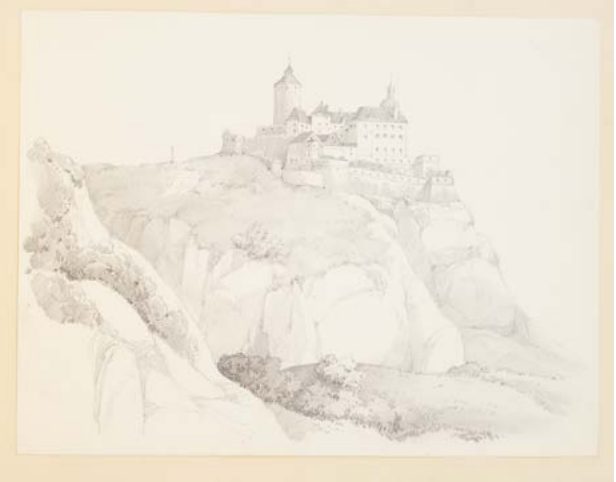
(blank) leaves. VERY STRIKING CONTEMPORARY PURPLE MOROCCO, covers with sumptuous gilt and painted border enclosing a multi-patterned frame stamped in blind, lower cover with blind-stamped panel, UPPER COVER WITH ORIGINAL PAINTING ATTRIBUTED TO TONY JOHANNOT, encased in a metal frame and protected by a glass plate, with metal catch plates and locking clasp (original key included), raised bands, compartments densely gilt and painted, gilt turn-ins, all edges gilt. WITH 55 ORIGINAL PENCIL DRAWINGS BY THE COMTE DE CHAMBORD, 36 of which are signed “H.,” first six drawings mounted over a cut-out and with pencil-ruled frame, five of these with ink description of locale, two drawings with mounted tissue guards with pencilled notations, six drawings with inserted tissue guards with pencilled captions. Verso of front free

endpaper with label that reads, “De la Bibliotheque / du / Comte de Chambord / (Henri V de France, duc / de Bordeaux) Né en 1820 / Acquis par Maggs Bros. Ltd. / de Londres”; front fly-leaf with pencil inscription by Jaime de Bourbon, that reads: “54 [sic] dessins faits par mon oncle le comte de Chambord”; extra tissue guards, one of which is captioned in pencil, inserted loosely between blank leaves at rear. For Johannot, see: Ray, pp. 256-258; Benezit VII, 858. ♦Upper board very slightly warped in one area, one corner slightly bumped, light offsetting on first six drawings, the occasional small marginal smudge, f. 52 with short marginal tear (not touching drawing), but A VERY FINE SPECIMEN, the binding amazingly well preserved, and the contents showing virtually no signs of use. **\$15,000**

This unique album of original drawings by the pretender to the French throne, Henri, Comte de Chambord, features a most unusual and beautifully crafted binding with an original gouache painting attributed to the “king” of 19th century French illustrators, Tony Johannot, depicting subject matter obviously meant to flatter the aspirations of the would-be monarch. Henri (1820-83), was the disputed King of France (though never actually proclaimed as such) after the abdication of his grandfather, Charles X, and his uncle, Louis Antoine, in response to the July Revolution of 1830. The National Assembly eventually proclaimed Louis Phillipe of Orléans as king, causing the young Henri to flee the country, though he continued to claim his right to the throne throughout his life in exile. We can see his ambitions play out in the painting that graces the cover of the binding, in which a man (his face clearly modelled after Henri), wearing a suit of armor and red tunic, kneels before another armored figure who bestows the honor of knighthood upon him. The work is attributed to Johannot (1803-52), a sought-after painter and illustrator whom Théophile Gautier praised as “without contradiction, the king of illustration” (quoted by Ray, p. 257); Benezit notes that “his charming illustrations are worthy of being set alongside the best engravings of the 18th century.” The drawings contained within this album, entirely the work of the Comte de Chambord, are surprisingly accomplished. According to the British Library, Henri was instructed from



a young age by artist Charles Achille d’Hardivillier (1795-1840) a pupil of Jacques-Louis David who was employed by Charles X as drawing master. Each of the present drawings features an excellent sense of composition and scale, while the use of line is precise and reveals a particular flair for architectural renderings. The subjects include views of country villages and farmhouses, castles perched atop hills, scenic vistas, and a fine series of images depicting the mountainous region of Tyrol. These scenes are often sprinkled with figures going about their daily lives, lending convincing local flavor to the compositions. Our album comes with excellent provenance, having been in the Comte de Chambord’s own library, which was inherited by his grand-nephew, Jaime de Bourbon, Duke of Madrid (1870-1931). Maggs Bros. acquired the library after the Duke’s death, and the present item appears as no. 655 in their December 1937 catalogue. With a gorgeous binding, more than 50 skillful pencil sketches, and resounding historical association, this volume has a great deal to recommend it. (ST15549)



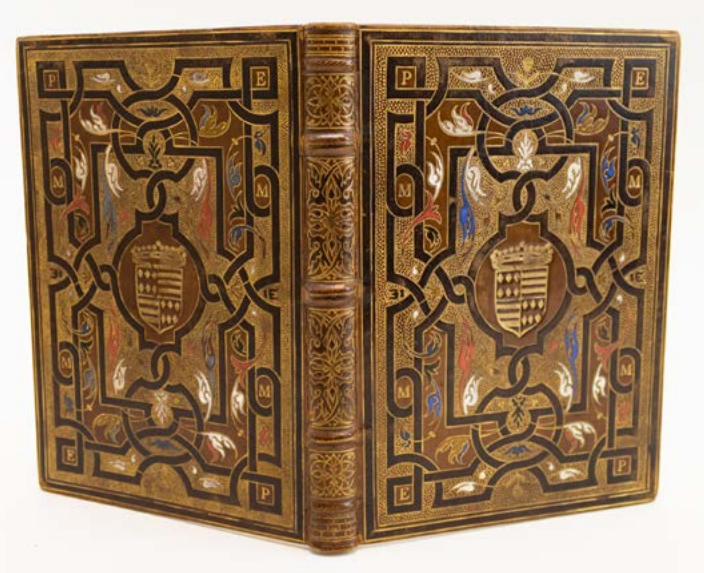
61 (BINDINGS - PAINTED). (KEEPSAKE ALBUM). ([Germany(?): ca. 1850]) 150 x 100 mm. (5 7/8 x 4”). [21] leaves (10 of which are blank). Charming 19th century green morocco-backed VELLUM BOARDS WITH TWO DIFFERENT ORIGINAL INK WASH SCENES, the paintings framed with gilt onlay, smooth spine with gilt dotted rules, fore edge with four morocco loops held closed by a removable ivory stylus, silk endpapers, each pastedown fashioned into a pocket. With nine full-page images (some colored) and two tailpieces, all clipped from elsewhere and pasted down. First and last leaves with pen and pencil notations in a contemporary hand (illegible). ♦A touch of soiling to boards, separation at front hinge (perhaps the result of the removal of a small number of leaves), but in very good condition—internally pleasing, the binding entirely solid, and the cover images quite fine, both in terms of preservation and execution. \$750



A little work of art, this unusual binding features two lovely ink-wash paintings of ruins and rural locales, probably by a talented amateur. With its blank pages and pocketed pastedowns, it was undoubtedly intended as a keepsake or souvenir for the owner to fill with mementos, notes, and items of personal significance. The owner of this volume chose to fill it with clipped images from various sources, including religious, literary, and mythological subject matter. But the binding is the attraction here, being well executed, beautifully preserved, and very appealing to the eye. (ST14009)

A Magical 16th Century Epic in a Lavish, Fraudulent Binding

62 (BINDINGS - GROLIERESQUE, FORGERY). GUAZZO, MARCO ASTOLFO BORIOSO, CHE SEGUE ALLA MORTE DI RUGGIERO, DI TANTE, & COSI VARIE MATERIE TESSUTO, & CON TALI MAGNANIME PRODEZZE DI CAVALLIERI ADORNATO, CHE NON È AD ALTRO LIBRO DI SIMILI MATERIE INFERIORE. (Venice: Paolo Gherardo for Comin da Trino, 1549) 214 x 149 mm. (8 3/8 x 5 7/8”). 144 leaves. FIRST EDITION (Issue A). EXCELLENT 19TH CENTURY CALF REPRODUCTION BINDING PAINTED AND GILT IN THE GROLIERESQUE MANNER, POSSIBLY BY LOUIS HAGUÉ, covers with intricate black strapwork frame creating multiple compartments, some stippled with gilt dots, the straps and compartments entwined with

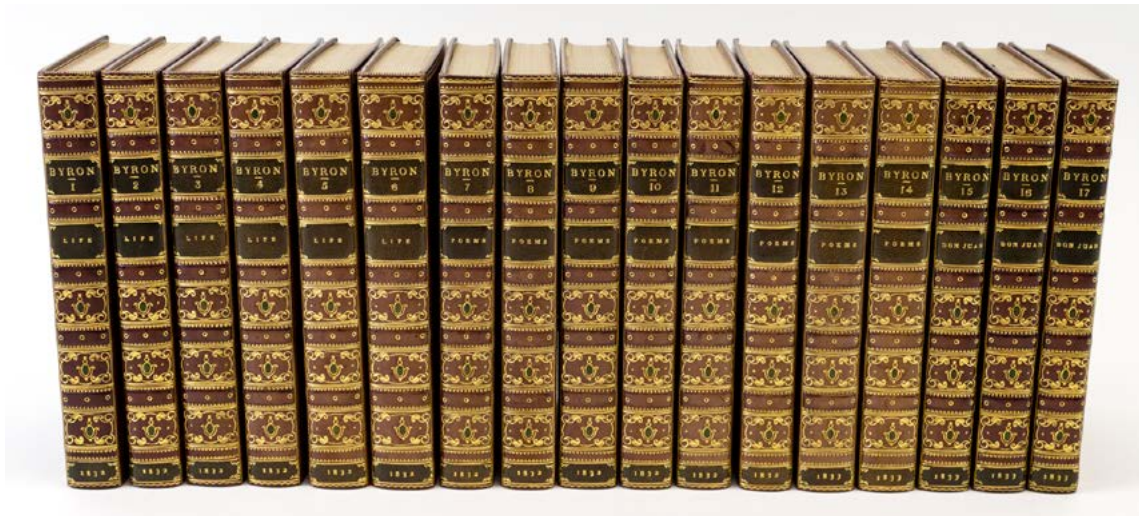


gilt vines bearing red, white, black, and blue leaves, and four floral tools, the initials “P M M E” stamped in small compartments along sides, gilt Mansfeld coat of arms at center, raised bands, spine panels with intricate gilt foliage, all edges gilt. With wood-engraved frame of putti and printer’s device on title page, and 31 vignettes and large historiated initials. Front pastedown with book label of Charles Fairfax Murray, printed for him at the Kelmscott Press. EDIT16 36297; G. Melzi & P.A. Tosi, “Bibliografia dei romanzi di cavalleria in versi e in prosa italiani” (1865), p. 172; A List of Printed Books in the Library of Charles Fairfax Murray, p. 100 (this copy). ♦Joints and extremities with just a hint of rubbing, other trivial imperfections, but still A VERY FINE COPY, quite clean and fresh internally, in a scarcely worn binding with bright gilt and paint. \$8,500

In a superbly executed 19th century forgery of a 16th century binding, this is the rare first printing of the full, 32-book edition of Guazzo’s chivalric poem, first printed in 14 books in 1531 and then in 28 in 1533 (although expanded to its final form of 32 books here, our 1549 version still leaves the story unfinished). A Carolingian chivalric epic, our story continues the adventures of Charlemagne’s paladin “Vainglorious Astolfo,” a character who appeared in the “Orlando Innamorato” of Boiardo and Ariosto’s “Orlando Furioso,” the latter being a work that clearly served as our author’s inspiration and a work Guazzo knew well, having been an editor of its 1537 Zopino printing. The plot is full of magic: Astolfo uses his magic horse, magic lance, and magic horn to extricate himself from danger and to fight for Charlemagne against the Saracens. Our binding reproduces the style favored by 16th century Parisian bibliophiles like Jean Grolier and the man whose initials and arms appear on the cover, Peter Ernst, Count von Mansfeld (1517-1604). A commander of forces under Holy Roman Emperor Charles V, the count served as governor of the Duchy of Luxembourg. According to Nixon, Mansfeld became interested in bookbinding during the five years he was held prisoner of the French after being captured at the fall of Yvoix. He began collecting finely bound books while a prisoner at the fortress of Vincennes, where his other comforts included a cook, valet, fool, parrot, and greyhound. Nixon records 12 of his bindings, two of them armorial, in his catalogue of gold-tooled bindings in the Morgan Library, and notes that forged bindings with the Mansfeld arms are known, and that Louis Hagué “specialized in them.” In addition to his Mansfeld work, Hagué produced convincing fake bindings purporting to come from the libraries of Grolier, Henri II of France, and Diane de Poitiers. Many of these were sold by a dealer called “Caulin” to the firm of Bernard Quaritch, and it was some years before the fraud by Hagué and Caulin was discovered. While we have not been able to trace our volume to known collections of forgeries, the workmanship is certainly fine enough to be the work of Hagué. Charles Fairfax Murray (1849-1919) started his career as an artist in the style of the Pre-Raphaelites, but came to be best known as a collector, dealer, and buyer for both public institutions and private collectors; he formed one of the finest libraries of European books, and the reference works he published on early printing are invaluable. Our first complete edition of “Astolfo” seems to be a very rare book on the market: besides the present one, we were able to trace just one other copy at auction; our copy sold at Sotheby’s in 2012 for an all-in price of £4,080 (approximately \$6,324). (ST15155)



63 (BINDINGS - ZAEHNSDORF). BYRON, GEORGE GORDON, LORD. THE WORKS . . . WITH HIS LETTERS AND JOURNALS AND HIS LIFE, BY THOMAS MOORE, ESQ. (London: John Murray, 1832-33) 170 x 106 mm. (6 3/4 x 4 1/4”). Edited by John Wright. **17 volumes.** FIRST COMPLETE EDITION. HANDSOME 19TH CENTURY PURPLE STRAIGHT-GRAIN MOROCCO, GILT, BY ZAEHNSDORF (ink-stamped on front free endpaper), covers with French fillet border, raised bands, spine compartments with inlaid green



morocco oval at center, surrounded by gilt swirls, green morocco labels, turn-ins with plain and decorative gilt rules, top edges gilt. With two facsimiles of letters, one plate, and each volume with engraved frontispiece and engraved title page with vignette. Pastedown of each volume with bookplate of Peggy & Steve Fosset; volume I with pencil ownership signature of Ailsa Bruce dated 1927; most volumes with occasional light pencil markings by a former owner. ♦Light scattered foxing internally, the leaves with other trivial imperfections, but the text altogether very clean and carefully conserved; some of the spines with scarcely noticeable fading, a few volumes with a couple of light scratches to covers and insignificant wear to extremities, but A VERY ATTRACTIVE SET with excellent shelf appeal. **\$3,500**

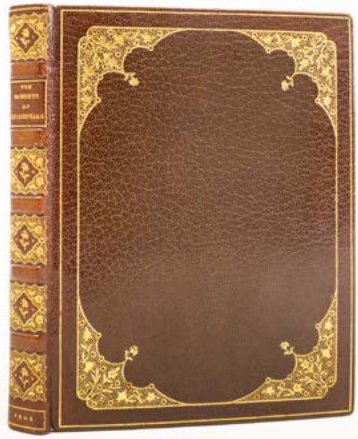
This a fine, beautifully bound first edition of Byron's complete works, including his letters and journals, as well as the sympathetic biography written by his friend and literary executor Thomas Moore. DNB admires "the skill with which Moore constructed his portrait" and proclaims his biography "indispensable for students of Byron." (The memoir Byron had entrusted to Moore for publication after his death was determined to be too scandalous to see print and was burned in the presence of Lady Byron and others.) Day notes "the vigor and movement in Byron's letters, a compelling rhythmic prose that sweeps and punches. The man becomes blazingly alive in these incisive and driving letters." And of course, our set contains all of his ground-breaking poetry, the most famous in English after Shakespeare. As Day observed, "he gripped the soul of Western society as no other literary man ever has." John Murray paid £15,000 for the poet's copyrights, and Byron editions became a staple of the firm's output for a considerable number of years. Born in Pest, Hungary, Joseph Zaehnsdorf (1816-86) served his apprenticeship in Stuttgart, worked at a number of European locations as a journeyman, and then settled in London, where he was hired first by Westley and then by Mackenzie before opening his own workshop in 1842. His son and namesake took over the business at 33, when the senior Joseph died, and the firm flourished under the son's leadership, becoming a leading West End bindery. Over the years, Zaehnsdorf employed a considerable number of distinguished binders, including the Frenchman Louis Genth (who was chief finisher from 1859-84), and trained a number of others, including Roger de Coverly and Sarah Prideaux. A family-run business until 1947, the Zaehnsdorf bindery continued to produce consistently attractive, tasteful, and innovative designs executed with unfailing skill. (ST15124)



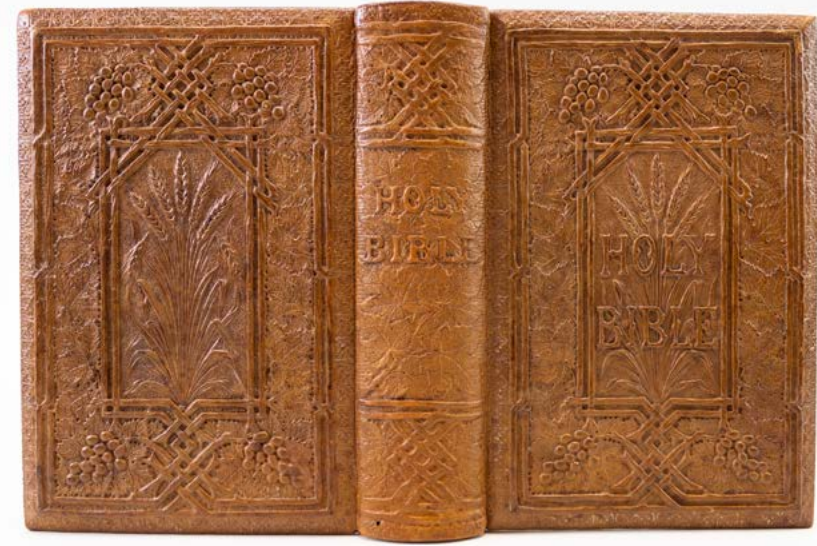
64 (BINDINGS - ZAEHNSDORF). SHAKESPEARE, WILLIAM. THE SONNETS AND SONGS OF SHAKESPEARE. (London: Arthur L. Humphreys, 1906) 188 x 120 mm. (6 1/2 x 5"). 2 p.l., 204 pp. The Royal Library Belles Lettres Series. VERY PRETTY DARK BROWN CRUSHED MOROCCO, GILT, BY ZAEHNSDORF (stamp-signed and dated 1907 on front turn-in), covers with gilt-rule frame and elaborate cornerpieces of floral

sprays on a densely stippled ground, raised bands, spine compartments with heavily stippled frame enclosing a lozenge containing a floral spring, gilt titling, turn-ins richly gilt, marbled endpapers, top edge gilt. First initial of each poem printed in red. ♦Spine gently (and uniformly) sunned to a lighter shade (as is often the case with brown morocco), but AN ESPECIALLY FINE COPY, PRISTINE INTERNALLY, and in an unworn binding. **\$3,250**

Virtually unchanged from the day it left the press, this charming collection of the Bard's sonnets and the songs from his plays comes in a lovely, precisely tooled binding by the great English workshop described in the previous entry. The immaculate condition of this volume suggests that it was a treasured gift appreciated for its beauty and never subjected to use. (ST15238)



65 (BINDINGS - RELIEVO). BIBLE IN ENGLISH. JONES, OWEN, Designer. THE HOLY BIBLE. (London: Ward and Lock; George E. Eyre and William Spottiswoode, 1864) 227 x 147 mm. (9 x 5 3/4"). 1 p.l., 563 leaves. ELABORATELY EMBOSSED "RELIEVO" LEATHER BINDING over bevelled boards, DESIGNED BY OWEN JONES, covers with central wheat motif surrounded by a thatched frame filled with grape leaves and fruit, upper cover with the words "Holy Bible" molded over the wheat, smooth spine with titling, thatched



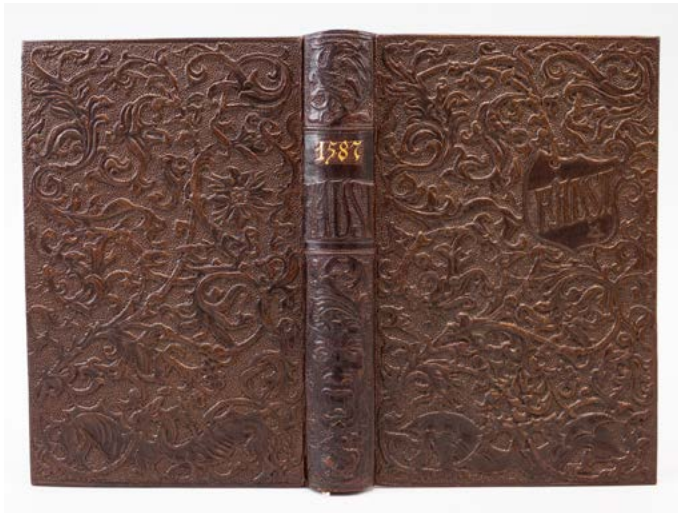
pattern at head and tail, and grape leaves, marbled endpapers, all edges gilt. With extra letterpress title and 16 engraved plates by Robert Dudley after Raphael, each with decorative gold borders. Front flyleaf with ink inscription that reads: "Reginald Martin Danks / the gift of his Godmother / Eliz.th Danks / December 26th 1866 - Numbers 6c 24 to 26a." Not in Darlowe & Moule. ♦One tiny wormhole at tail of spine, separation of paper at front hinge (and partly at back), but the volume completely tight, a little light foxing to plates and adjacent pages, otherwise the contents entirely clean and smooth, and THE BINDING IN NEAR PERFECT CONDITION. **\$2,250**

This impressively embossed publisher's binding, showing almost no signs of use, was fashioned by the eminent architect, designer, and printer Owen Jones, whose specialty "gift books" stand out in the field of Victorian book design. According to the British Library's database of bookbindings, this binding was produced by the trade binders Remnant & Edmonds (or some variation, as the name has changed over the years) using the "relievo leather" technique patented by Frederick Leake & Co., of London. The special effect of the process is to make the leather appear to be intricately carved wood, and it was thought to be so ingenious and so convincing that Remnant & Edmonds was awarded a medal for such a binding at the 1851 Great Exhibition. The illustrations here are by the versatile artist Robert Dudley, and comprise an unusual combination of images "freely adapted and drawn on wood" with gold chromolithograph frames. Bindings done in this style appear on the market with some regularity, but they are almost never in condition approaching what is seen here. (ST15473)

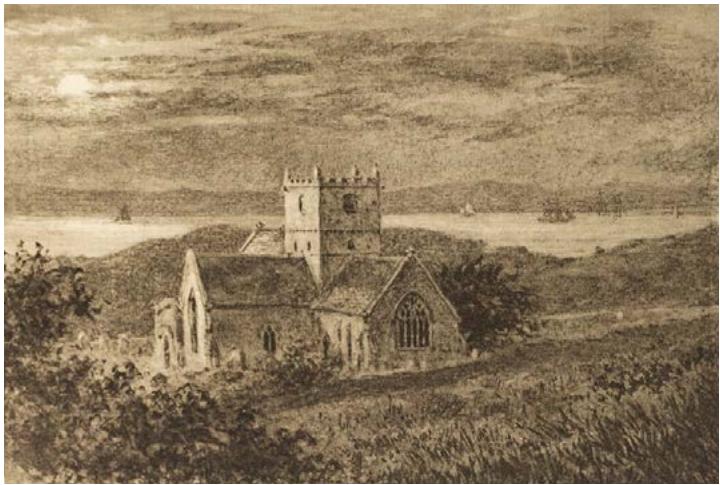


66 (BINDINGS - CUIR-CISELÉ). (FAUST). SCHERER, WILHELM. DAS ALTESTE FAUST-BUCH. HISTORIA VON D. JOHANN FAUSTEN. [FACSIMILE OF THE 1587 PRINTING]. (Berlin: G. Grote'sche, 1884) 170 x 107 mm. (6 3/4 x 4 1/4"). xxxv pp., [12] leaves, 227, [1] pp., [4] leaves. No. 182 OF 300 COPIES. APPROPRIATELY OMINOUS DARK BROWN CUIR-CISELÉ CALF BINDING, covers with swirling acanthus-leaf vines emanating from two interlocked dragons at the foot of each board, upper cover with shield labelled "Faust" in raised lettering, with an inverted pentagram etched below, lower cover with a single flower blooming on one of the vines, flat spine with title in raised letters and portrait of Mephistopheles in relief, all edges black. Title printed in red and black. ♦ A hint of shelfwear to lower edges, otherwise A NEAR-MINT COPY, with no signs of use inside or out. **\$950**

Housed in a binding full of portentous appeal, this work reproduces the extremely rare 16th century German chapbook that inspired generations of Faustian literature. German publisher Johann Spies issued the first printed form of the Faust story in 1587, compiled from various anecdotes involving an actual Medieval German necromancer. The story of the world-weary Faust, who makes a pact with Mephistopheles in exchange for the granting of a series of gratifying wishes, was immediately popular and continued to resonate with authors across centuries, including Marlowe, Goethe, and Mann. The arresting binding here is a marvelous example of the cuir-ciselé (or "cut leather") style in which the binder creates designs in high relief, often to dramatic effect. The design is outlined first on damp leather, and then brought into relief by depressing the background, usually by stamping a succession of dots very close together with a pointed tool. Originating in Germany, Austria, and Spain in the 15th century, it was also popular in the late 19th century with binders such as Marius Michel and Charles Meunier. Our binding is unsigned, but clearly the work of a professional hand that was sensitive to the spirit and aesthetic of the book. The present facsimile was produced in a limited quantity, while only a small handful of copies of the original 1587 chapbook are recorded, making this an important literary resource as well as a beautiful object. (ST15075)



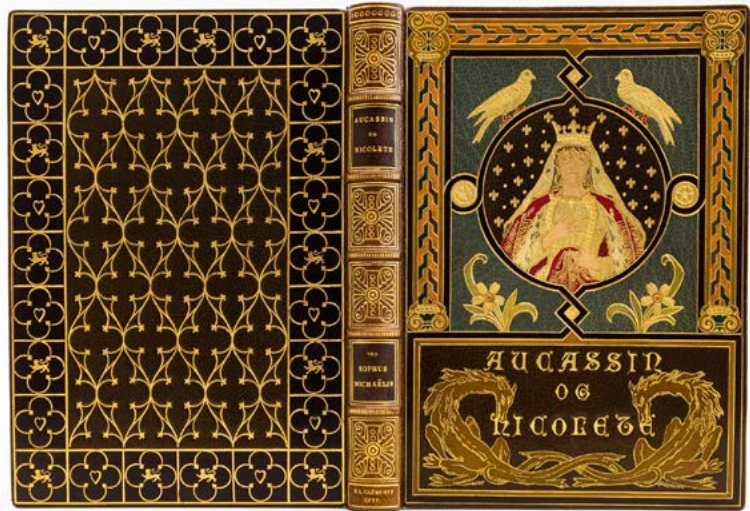
67 (BINDINGS - PAINTED VELLUM). (TENNYSON, ALFRED, LORD). CHURCH, ALFRED J. THE LAUREATE'S COUNTRY, A DESCRIPTION OF PLACES CONNECTED WITH THE LIFE OF ALFRED LORD TENNYSON. (London: Seeley and Co., 1891) 382 x 275 mm. (15 x 10 3/4"). 4 p.l., 111, [1] pp. No. 85 OF 160 COPIES ON LARGE PAPER. Publisher's gilt-stamped vellum, upper cover with titling and the Tennyson coat of arms, BOTH COVERS WITH LOVELY HAND-PAINTED DESIGN BY JOHN T. BEER, upper cover with urn at foot and blooming rose branches emanating from a medallion bearing the date 1902 and curving around the title and escutcheon, lower cover with branches of apple blossoms dividing the board into quadrants, each inhabited by a bird in flight, smooth spine with gilt titling, edges untrimmed. With frontispiece photographic portrait of Tennyson, 31 vignettes in the text, and 14 copper-plate engravings after drawings by Edward Hull. Verso of title page and limitations page with ink stamp of Gloucester County Library. Weber, "The Fore-Edge Paintings of John T. Beer" 195. ♦ Small scratch near head of front joint, minor soiling and rubbing to edges of boards, mild foxing (mostly marginal, and not affecting copper engravings), otherwise an excellent copy, clean and fresh internally with wide margins, the binding especially bright, the pretty decoration perfectly preserved. AN EXTREMELY ATTRACTIVE COPY. **\$3,250**



This very large format deluxe illustrated work describing the places associated with England's beloved Poet Laureate, Alfred, Lord Tennyson, is enhanced by former owner John T. Beer's Arts & Crafts-style embellishments to the vellum binding. After retiring from a successful career as a clothier, Merseyside book collector Beer (ca. 1826-1903) occupied himself by decorating books from his library, mostly with fore-edge paintings, but in a score of instances with painted bindings. Jeff Weber considers Beer "one of the most highly skilled artists of fore-edge paintings," noting that he was the first artist to put his signature to such works. Weber's catalogue raisonnée of Beer's works lists 189 fore-edge paintings, 22 painted bindings (including this one, #195), and three bindings designed by Beer and executed by Fazakerley of Liverpool. The design here is clearly influenced by the Arts & Crafts movement, and Beer owned several works by William Morris, including a Kelmscott Press "Godefrey of Bologne," on the vellum covers of which he had painted a design of tulips and lilies. Among the locations discussed and pictured in the "The Laureate's Country" are Tennyson's childhood homes (in Somersby and Bag Enderby), Trinity College, Cambridge (where he matriculated), and his estates (Farringford on the Isle of Wight and Aldworth in West Sussex). (ST15049)

In Charming and Complex Pictorial Morocco by one of Denmark's Greatest Binders

68 (BINDINGS - IMMANUEL PETERSEN). AUCASSIN OG NICOLETTE. (Copenhagen: Reitzelske forlag (George C. Grøn), [1893]) 190 x 130 mm. (7 3/8 x 5 1/8"). [55] leaves. Translated into Danish by Sophus Michaëlis. FIRST EDITION of this Translation. Copy no. 25 of a limited edition on Japanese vellum. CHARMING CONTEMPORARY PICTORIAL BROWN CRUSHED MOROCCO BY IMMANUEL PETERSEN, successor to D. L. Clément (stamp-signed in gilt at tail of spine), upper cover elaborately inlaid and onlaid, the lower third of the board a brown morocco panel with gilt lettering flanked by two onlaid dragons of tan calf, the upper portion of the board with an intricate architectural frame of pink, green, and tan calf, central panel of slate blue crushed morocco with onlaid brown calf strapwork forming a central medallion containing the delicately detailed morocco portrait of a richly robed queen on a background semé with gilt fleurs-de-lys, the four compartments around the medallion with inlaid doves and sprigs of narcissus, lower cover lavishly tooled in gilt, with frame of quatrefoils containing a lion or heart tool enclosing a diapered central panel; raised bands, spine compartments tooled in gilt, two brown morocco labels, pastedowns with brown morocco frame tooled with alternating gilt daisies and an "S" tool formed of leaves; burgundy silk endleaves, leather hinges, all edges gilt. In a modern



brown morocco-backed clamshell box signed Bogværket 2006. With seven etched plates and numerous ornaments in the text, all by Viggo Jastrau. Enclosed exhibition label “Immanuel Petersen 1895.” ♦Spine uniformly sunned to a light brown, boards tending to splay slightly, extremities a little rubbed, one leaf with small ink stain to head edge, but still a nearly fine copy, well preserved inside and out. \$2,500

This is a beautifully produced Danish edition of the ageless French Medieval romance of obstructed love, in a remarkably complex and pleasing binding by the eminent Danish binder Immanuel Petersen (1836-1903). Peterson took over Copenhagen’s largest and best-known bindery

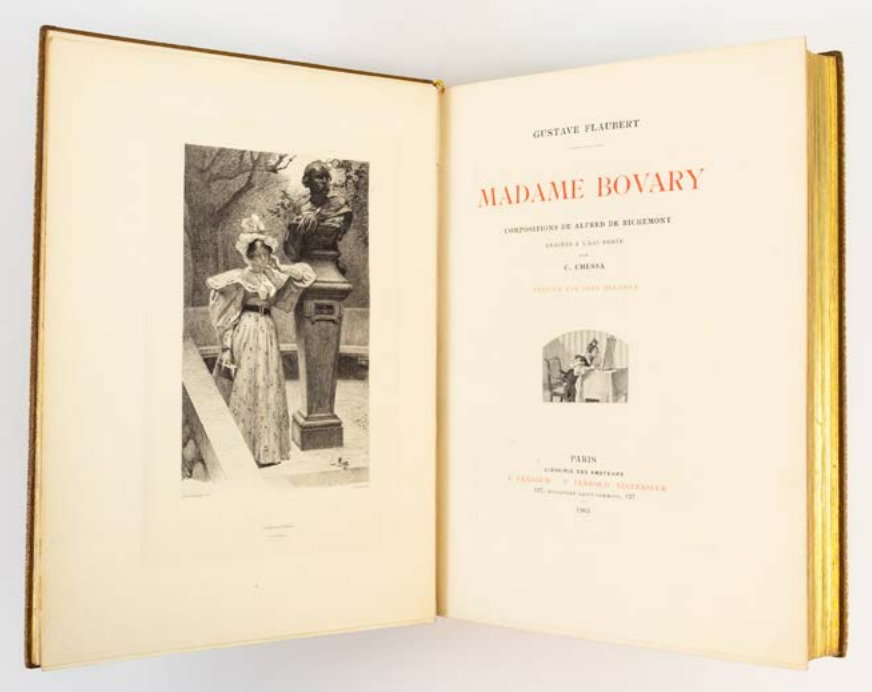
from the great D. L. Clément in 1877, but even before this, he had won international acclaim for his bindings. He was highly skilled as both an artist and a craftsman, and his technical proficiency made him open to innovations in the trade. He was a pioneer in the development of the more affordable embellished cloth bindings, but he is remembered best today for his beautiful hand-gilded leatherwork, for which he won various medals at exhibitions in Paris and London. Our binding was apparently part of one such exhibition, as indicated by the engraved label which accompanies it. The artistry here is certainly worthy of exhibition: the portrait of the tragic Nicolette on the upper cover captures not only her melancholy expression, but also the details of her ermine-trimmed red robes and richly embroidered white dress; the doves, flowers, dragons, and other pictorial details are all rendered in a careful and charming way. Peterson demonstrates his abilities as a gilder on the spine and lower cover, which are covered with expertly tooled designs. His work does not appear frequently in the marketplace. (ST15225)

The Hoe Copy of a Strikingly Beautiful Book

69 (BINDINGS - THE CLUB BINDERY). FLAUBERT, GUSTAVE. MADAME BOVARY. (Paris: Ferroud, 1905) 305 x 212 mm. (12 x 8 3/8"). 3 p.l., iv, 334 pp., [1] leaf. No. 54 OF 200 COPIES ON JAPON (from a total issue of 610), and ONE OF 80 WITH ETCHINGS IN THREE STATES. SUPERB TAN CRUSHED



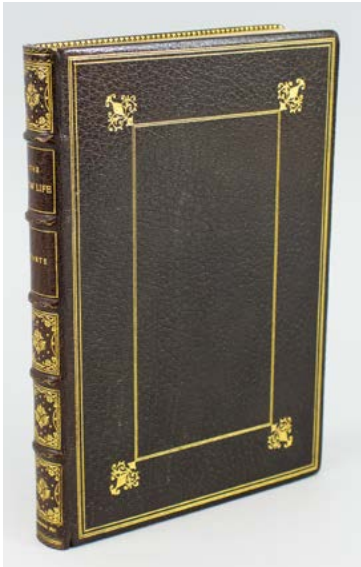
MOROCCO WITH MOSAIC INLAYS IN AN ART NOUVEAU DESIGN BY THE CLUB BINDERY, FINISHED BY LEON MAILLARD, (stamp-signed and dated 1907 on front doublure), covers with frame of ivory, black, teal, and olive morocco inlaid to resemble peacock feathers, raised bands, spine compartments inlaid in ivory, blue, and black morocco, TAN MOROCCO DOUBLURES, front doublure with Robert Hoe’s monogram in gilt, olive green silk endleaves, marbled flyleaves, all edges gilt. Original wrappers bound in. Housed in the original matching chemise and slipcase. WITH 27 ETCHINGS by C. Chessa after drawings by Alfred de Richemont, 20 of these full-page, IN THREE STATES: early etched trial proof, proof before letters with remarques, and with letters. With prospectus bound in at rear. Front flyleaf with morocco bookplate of Robert Hoe and ex-libris of “Maurlina.” ♦A breath of rubbing to corners, one half-inch dark line to front board, but A VERY FINE COPY, internally clean and bright with generous margins, in a lustrous, virtually unworn binding. \$7,500



This is a luxurious illustrated edition of Flaubert’s masterpiece, in a sumptuous binding done by the Club Bindery for its co-founder and manager Robert Hoe. “Madame Bovary” is the first and by far the most celebrated novel published by Gustave Flaubert (1821-80). The relatively simple plot tells the story of a provincial physician’s wife who lives more extravagantly than her means allow and who embarks on a series of adulterous affairs in reaction to a life suffused with mundanity. The novel has had a very widespread influence, being generally considered the font from which modern literary realism has flowed. The present bibliophilic copy was originally owned by Robert Hoe, a founder of the Grolier Club and one of the world’s great book collectors. After Grolier was established in 1884, it

soon became apparent that the country’s few established hand binders were overtaxed in providing repairs and rebinding for the club members’ rapidly accumulating acquisitions. As a consequence, in 1895, Grolier members, along with Edwin Holden and other wealthy collectors, established the Club Bindery in order to attract European craftsmen to provide, close to home, fine quality binding work rivalling what was available abroad. The Club Bindery was in operation until 1909, with Hoe being its most influential manager and client. It provided bindings that tended to be traditional in style—though frequently with elaborate decoration—and that lived up to its patrons’ expectations in terms of excellence. The first members of the staff of the Club Bindery were the Englishmen R. W. Smith and Frank Mansell. They were subsequently joined by a number of French binders, chief among them being Leon Maillard, who had worked previously for Cuzin, Gruel, and Marius-Michel, and whose precise and intricate finishing is impressively demonstrated on our binding here. It is said by Beverly Chew that Hoe (1839-1911) had a collection that was “the finest [America] has ever contained.” He acquired illuminated manuscripts, early printing (he owned a Gutenberg Bible on paper and one on vellum), fine bindings, French and English literature, and Americana, and when his library was sold in 1911-12, it fetched nearly \$2 million, a record that held until the Streeter sale more than 50 years later. The present volume represents the finest level of aesthetic achievement by the bindery, and it is especially impressive because of its significant dimensions. (ST15465)

70 (BINDINGS - CLUB BINDERY). DANTE ALIGHIERI. THE NEW LIFE OF DANTE ALIGHIERI. (Cambridge: Printed at the Riverside Press, 1892) 202 x 140 mm. (8 x 5 1/2"). 3 p.l., 168 pp. Translated by Charles Eliot Norton. No. 1 OF 250 COPIES. HANDSOME BROWN CRUSHED MOROCCO, GILT, BY THE CLUB BINDERY (stamp-signed on verso of front free endpaper), covers with gilt French fillet border, central panel with double gilt rule frame and oblique fleuron cornerpieces, raised bands, spine gilt in compartments with floral cornerpieces and central floral ornament enclosed by a lozenge of small tools, gilt titling, densely gilt turn-ins, top edge gilt, other edges untrimmed. Verso of front free endpaper with morocco bookplate of

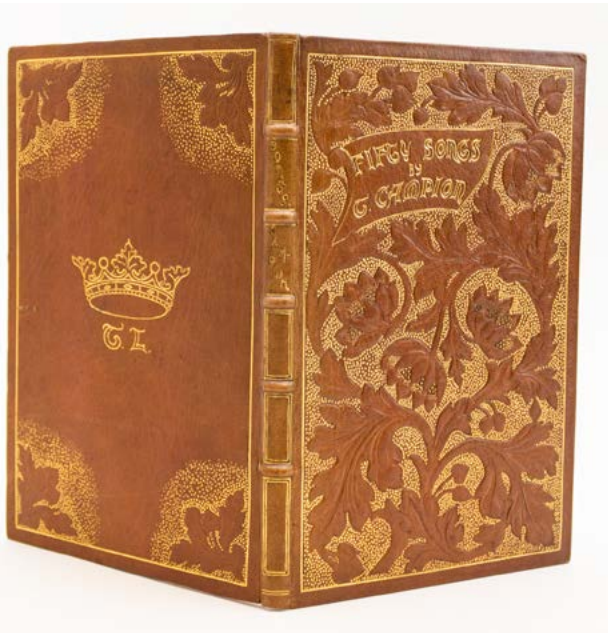


Henry William Poor. For the binding: “Bound to Be the Best: The Club Bindery” 45. ♦Free endpapers with the usual offset shadow from binder’s glue, a couple of trivial spots internally, just the slightest hint of use to the binding, but A VERY FINE COPY—the text clean, fresh, and bright, and in a lustrous, virtually unworn binding. \$2,900

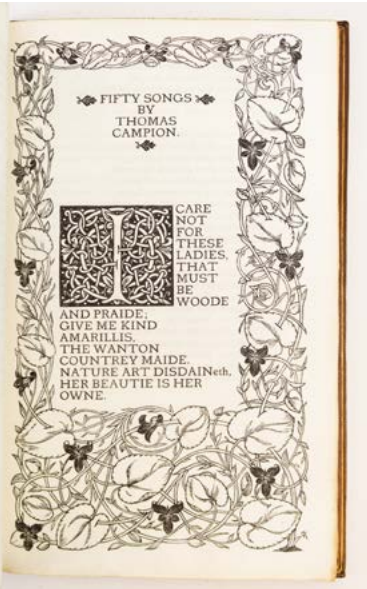
Adorning a 13th century classic, this is a very pleasing product of the distinguished and historically important Club Bindery, done for one of its founders. Written in 1295, the semi-autobiographical text here is a work of courtly love, important as a reflection of the Medieval interest in that genre and also as a piece written partly in prose, partly in verse, and entirely in Italian (rather than Latin). Our translation of “La Vita Nuova” is by art historian and Dante scholar Charles Eliot Norton (1827-1908), who assisted Longfellow with his translation of “The Divine Comedy” and who was one of the founders of the Dante Club. According to “Bound to Be the Best,” the present volume was once owned by Edwin Holden, who served as president of the Grolier Club in 1906. It later passed into the collection of the prominent American connoisseur Henry William Poor (1855-1915), who co-founded the firm that became Standard & Poor’s. For more on the Club Bindery, see previous item. (ST12870d)

The Marchioness of Londonderry’s Copy, Combining Early Music, Private Press Printing, and an Historically Important Binding

71 (BINDINGS - CHISWICK ART GUILD). (VALE PRESS). CAMPION, THOMAS. FIFTY SONGS. (London: Vale Press, 1896) 235 x 145 mm. (9 1/4 x 5 3/4”). lix pp., [1] leaf (colophon). Edited by John Gray. ONE OF 210 COPIES (first printing of this collection). STRIKING CONTEMPORARY MODELLED NIGERIAN GOATSKIN BY THE CHISWICK ART GUILD (stamp-signed on rear turn-in), upper cover with exuberant design of oak leaves in relief, outlined with much gilt stippling, gilt titling, lower cover with repoussé oak leaf cornerpieces surrounded by gilt stippling, initials and coronet of Theresa, Marchioness of Londonderry at center, raised bands, gilt titling, gilt-ruled turn-ins, pale pink watered silk endleaves, top edge green with gilt gaufering. Violet woodcut border on first page of text and decorative woodcut initials, all by Charles Ricketts. Verso of front free endpaper with engraved bookplate of the Marchioness of Londonderry. Franklin, p. 203; Tomkinson, p. 165. ♦Spine gently sunned, small scratch to lower board, faint offsetting from initials, other trivial imperfections, but AN EXTREMELY PLEASING COPY, internally clean and fresh, and the spirited binding with only negligible signs of use. \$5,500



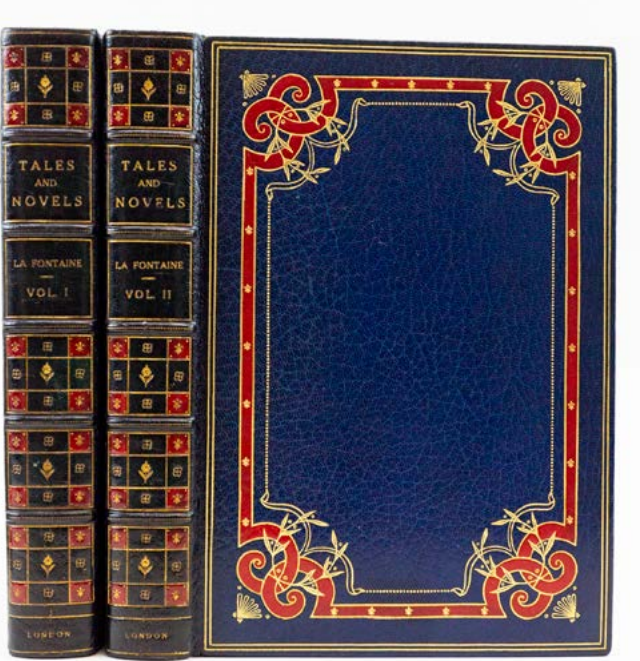
This is a very appealing combination of a substantial publication of early material, a finely printed and decorated edition, an early example of the particular style of modelled binding done by women trained at the Chiswick School of Arts and Crafts, and a distinguished provenance. The poet and musician Thomas Campion (1567-1620) was a gifted lyricist who attained, in DNB’s words, “all but the highest rank among song writers of his time,” and the present collection of 50 selections from Campion’s love songs is the seventh book to be issued by Charles Ricketts’ Vale Press, which played a central role in the revival of fine printing in the 1890s. According to Tidcombe, “The women binders of the Chiswick Art Workers Guild, the commercial side of the Chiswick School of Arts and Crafts, produced a distinctive style of modelled binding in Nigerian goatskin. . . . The Chiswick modelled binding designs, which date from about



1896, have a Spanish or Italian flavour, reflecting the style of other leatherwork taught at the School. . . . The modelling is done in low relief, and the background, or part of it, is usually tooled with gold dots. . . . Like some other groups, and many independent women binders, the women at Chiswick sent their bindings to be sold by [Frank] Karslake, and so, from 1898, they bear the signature of the Guild of Women Binders, rather than that of the Chiswick Art Guild.” Our binding was done for Theresa Susey Helen Vane-Tempest-Stewart, Marchioness of Londonderry (1856-1919), an influential political hostess and one of the great beauties of her day (her bookplate bears her portrait, rather than a coat of arms). Her wit, vivacity, and strength of personality equalled her beauty: novelist E. F. Benson described her as “a highwayman in a tiara, trampling on her enemies as if they had been a bed of nettles,” while journalist Charles Repington wrote, “she was one of the most striking and dominating feminine personalities of our time.” She was also known as a supporter of her sex, as indicated by the purchasing of the products made by our binding guild as well as by the embroiderers at the Royal School of Art Needlework. (ST15554)

Profusely Illustrated after 18th Century Masters, and in Beautiful 19th Century Bindings

72 (BINDINGS-SCROLL CLUB). LAFONTAINE, JEAN DE. TALES AND NOVELS IN VERSE OF J. DE LA FONTAINE. (London: Society of English Bibliophiles, [1896]) 260 x 180 mm. (10 1/4 x 7”). **Two volumes.** Limited Edition. STRIKING EARLY 20TH CENTURY DARK BLUE MOROCCO, INLAID AND GILT, BY THE SCROLL CLUB (stamp-signed on rear doublure), covers with ornate frame of inlaid red morocco embellished with gilt, raised bands, spine compartments in red and blue checkerboards stamped with various floral tools, gilt titling, RED MOROCCO DOUBLURES with multiple plain rule and decorative roll gilt frame, enclosed by gilt-tooled blue morocco border with inlaid red morocco fleurs-de-lys at corners, red watered silk endleaves, top edges gilt. WITH 123 HAND-COLORED ENGRAVINGS after Charles Eisen, Boucher, and others. Printed on Japanese vellum. Titles with ink ownership signature of American poet Eugene Field (though perhaps written by his son, Eugene Field, Jr., who attests to the validity of the signature on a rear endpaper). ♦Spines very slightly darkened, a hint of rubbing to extremities, trivial internal imperfections, but A FINE COPY with few signs of use inside or out. \$3,750

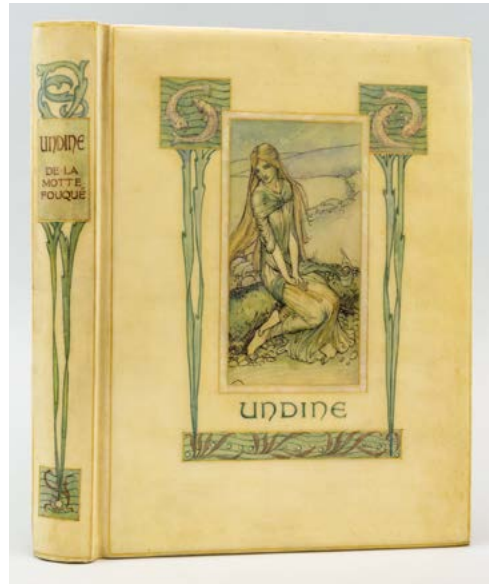


Beautifully bound and lavishly illustrated, this is a luxurious limited edition in English of La Fontaine’s “Contes et Nouvelles” from the library of a beloved writer known as the “poet of childhood.” First published in 1664, La Fontaine’s biting satirical takes on human foibles, noted for their licentiousness, were favorite subjects for the great book illustrators of 18th century France. Our edition reproduces some of the best engravings of that golden era, in particular those from the famous 1762 Fermiers-Généraux edition of “Contes et Nouvelles,” one of the very finest illustrated French books of the period. This substantial group of plates, in Ray’s words, is “the liveliest and the most adroit that [Eisen] ever drew. Thoroughly at home with the varied action of these lusty stories—their love passages, their intrigues, their practical jokes—he is also expert in choosing the moment in each that will best serve his purpose as an illustrator.” The memorable binding is by the Scroll Club Bindery in New York, which seems to have been active from the 1890s through the 1920s.



During tariff hearings before Congress in 1922, Boston bookseller Charles Lauriat compared their work and prices to that of England's esteemed Riviere bindery. Best known for children's poetry, including "Wynken, Blynken, and Nod," Eugene Field (1850-95) left a sizable library at his death. His ne'er-do-well son and namesake sold off many first editions and fine bindings for quick income, sometimes seeking to increase the value by forging an autograph or inscription. The "affidavit" Field Jr. signed here stating that his father's signature is genuine consequently offers more indication that, in fact, it is not. Happily, this very attractively produced and handsomely bound set does not need special provenance to be of particular value. (ST15192b)

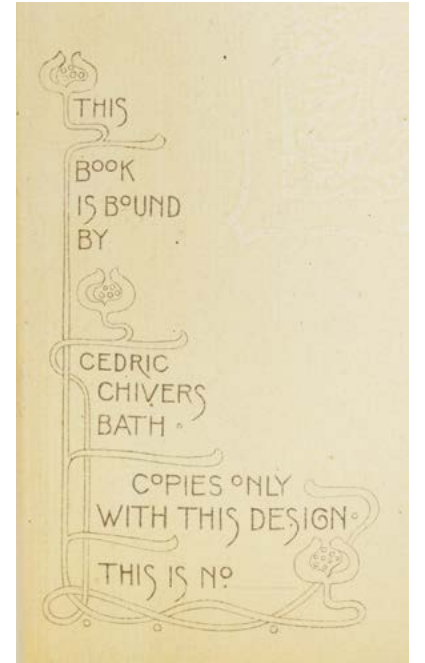
73 (BINDINGS - CHIVERS). RACKHAM, ARTHUR, Illustrator. LA MOTTE FOUQUÉ, FRIEDRICH H. C., DE. UNDINE. (London: William Heinemann, 1909) 252 x 185 mm. (10 1/8 x 7 1/4"). 2 p.l., [v]-viii, [2], 3-136 pp. Translated from the German by W. L. Courtney. First Trade Edition. LOVELY "VELLUCENT" BINDING BY CEDRIC CHIVERS OF BATH (stamp-signed on rear turn-in), upper cover with a delicate depiction of a seated sea nymph with flowing blue gown and long blonde hair, enclosed by a frame of mother-of-pearl, the image flanked on either side with pillars of seaweed topped with squares containing swimming fish, similar fronds of seaweed on smooth spine, painted title label, vellum doublures and endleaves, top edge gilt. Illustrated title page, historiated head- and tailpieces, and 15 mounted color plates (including frontispiece) by Rackham. Tissue guards with descriptive letterpress. With Rackham ALS dated 18 May [19]36 tipped onto front flyleaf. Hudson, p. 168; Latimore & Haskell, pp. 34-35. ♦ Naturally occurring variations in the color of the vellum, minor foxing throughout, more pronounced on first and last gathering, but never offensive, tiny dent to rear edge of spine, but an excellent, wide-margined copy, the plates well preserved, and the charming covers clean, bright, and with none of the splaying that often plagues vellum bindings. **\$3,500**



In a whimsical, Neptunian vellucent binding, this is an adaptation in English of Lamotte-Fouqué's "Undine," written in German in 1813 and very popular in France. The tale, which was also the inspiration for the Czech opera "Rusalka," tells of a water sprite who falls in love with a human knight and longs to be human; it is based on a Medieval legend and had great appeal to the romantic imagination. Considered Lamotte-Fouqué's masterpiece, it was a perfect vehicle for the talents of Rackham, so famous for his illustrations of fantasy. Cedric Chivers (1853-1929) established binding premises in his native Bath after an inspiring visit to the Paris Exhibition of 1878, and a short time later, after hearing a lecture by Cyril Davenport on the 18th century painted vellum bindings of Edwards of Halifax, he began producing his own work in this tradition, creating what he called the "vellucent" binding. The innovative part of these bindings, as seen here, was accomplished by rendering vellum transparent, then placing it over painted pieces of paper, thereby protecting the surface of the paper from soiling and abrasion. Prideaux says that the process achieves the effect of enriched enamel. Chivers often used mother-of-pearl inlays on his vellucent bindings, and the iridescent nacre accents here add to the marine motif of the narrative and the binding. (ST15120)

One of 30 Deluxe Copies in Arresting Vellucent Bindings Designed by Fairfax Muckley

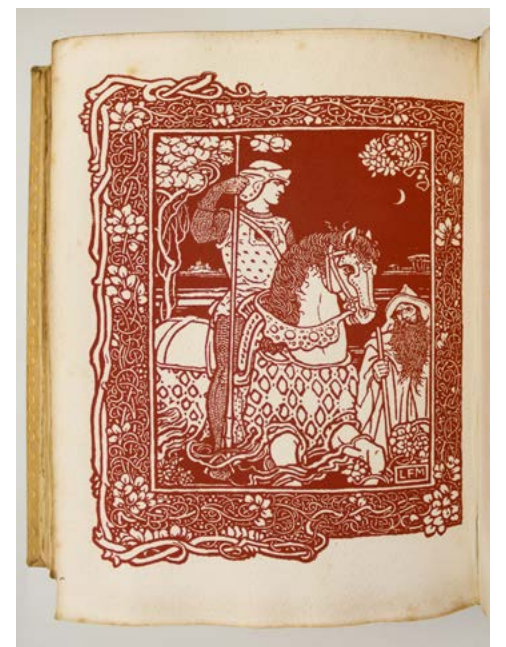
74 (BINDINGS - CHIVERS). SPENSER, EDMUND. THE FAERIE QUEENE. (London: [Printed by Turnbull & Spears, Edinburgh, for] J. M. Dent, 1897) 265 x 205 mm. (10 1/2 x 8"). **Three volumes.** Edited and with an introduction by John W. Hales. ONE OF 100 COPIES ON HANDMADE PAPER (and 1,250 regular copies), this ONE OF 30 DELUXE LARGE PAPER COPIES with plates in two states. SPLENDID VELLUCENT BINDINGS



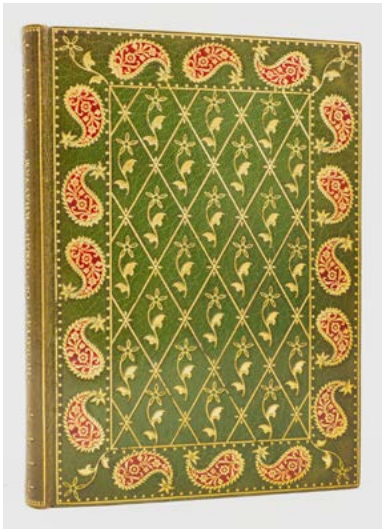
BY CEDRIC CHIVERS (binder's statement on rear flyleaf) WITH A DESIGN BY L. FAIRFAX MUCKLEY, upper covers with decorative frame featuring an heraldic shield on each side, central panel depicting a knight on horseback galloping across a plain leading the mount of a lady (executed in different colors for each volume), gilt lettering above and below the image, lower cover with roundel containing a raging dragon, smooth spines with a maiden in classical dress holding aloft a smoking censer bearing the volume number, gilt titling at head, gilt rolled turn-ins, marbled endpapers, cloth hinges, top edges gilt, other edges untrimmed and UNOPENED. With decorative woodcut initials, head- and tailpieces, and border embellishments, six full decorative borders, frontispiece portrait, and 24 plates, 23 of these in a second state (printed in sanguine), five of the plates double-page (each with a second state), all by Muckley. Printed in red and black. ♦ Vellum a little soiled, volume III with slight chafing to front board, boards with just a hint of splaying, occasional offsetting from plates, isolated marginal browning or foxing, but an excellent, unread set with few signs of wear. **\$8,500**

This is a never-read copy of a strictly limited deluxe version of Spenser's famous allegorical verse paean to Elizabeth I and the Elizabethan age, in Chivers' "vellucent" bindings designed by the illustrator of the edition.

According to a limitations statement on the rear flyleaf, this is one of an unstated number of copies (but presumably very few, given the size and complexity of execution) with this binding. In Chivers' ca. 1904 publication "Books in Beautiful Bindings," three sets bound like ours were offered (individually) at the highest price—£12 12s—in the catalogue. A set offered a few years later at the 1909 Anderson Galleries sale of the Library of Howard M. Whiting was described as "[o]ne of the costliest and most elaborate of the Chivers' bindings we have ever seen, a rare and very fine example." In a 1918 sale catalogue, Anderson noted that "this edition, particularly in this binding, keeps the atmosphere of Spenser's great poem better than any other." In Day's words, Spenser (ca. 1552-99) was the first modern English poet to achieve major stature, and to demonstrate "with his fluency in many meters and stanzaic forms . . . that English was at least the equal to any other language as a vehicle of great poetry." While "The Faerie Queene" looks backward as the culmination of the allegorical verse tradition of the Pearl Poet, Langland, and Chaucer, Spenser has influenced with "his fertile imagination and especially his sensuous imagery and melodic language" nearly every important English poet who followed him. Illustrator and binding designer Louis Fairfax Muckley (1862-1926) studied at the Birmingham School of Art, where he was much influenced by the paintings



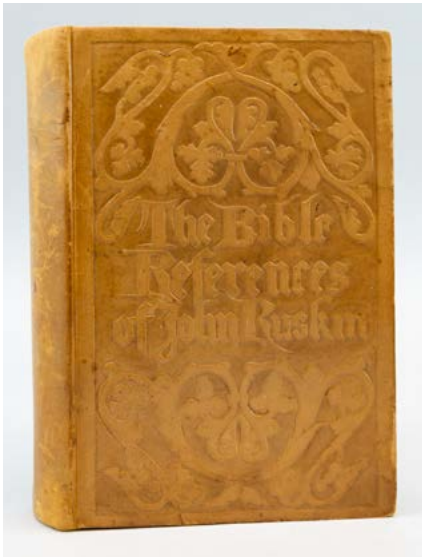
of its great alumnus Edward Burne-Jones. His work for “Faerie Queene” is considered his greatest achievement, and drew favorable comparisons to the illustrations in Kelmscott books from contemporary critics. For more on Chivers, see previous entry. (We are grateful for Edward Bayntun-Coward’s assistance with research materials for these bindings.) (ST15524)



75 (BINDINGS - PERSIAN DESIGN). KHAYYÁM, OMAR. THE RUBÁIYAT. (London: Macmillan and Co., Limited, 1897) 197 x 140 mm. (7 3/4 x 5 1/2"). 2 p.l., 112 pp. Translated by Edward FitzGerald. CONTEMPORARY ELEGANT AND ANIMATED GREEN MOROCCO, GILT AND ONLAID, IN A PERSIAN DESIGN, each cover with a frame containing 16 onlaid red morocco paisley forms decorated with gilt flowers, sinuous floral cornerpieces, gilt-diapered central panel (each diamond-shaped compartment containing the same floral centerpiece tool); flat spine bordered by plain gilt rule, vertical titling accented with small tools, CRIMSON MOROCCO DOUBLURES with eight green onlaid morocco paisley forms, leather hinges, crimson watered silk endleaves, all edges gilt (paper at hinge between two preliminary leaves renewed). In a suede-lined brown morocco fitted pull-off case. ♦Spine mellowed to an olive brown, BUT A LOVELY VOLUME IN VERY FINE CONDITION, the extremely pretty binding lustrous and virtually unworn, and the text with only the most trivial imperfections. \$5,500

It is both astonishing and a shame that the talented binder of this edition of the “Rubaiyât” did not sign his or her name in some way, because the work here is beautifully designed and executed. Whoever our anonymous binder may be, the artisan was obviously familiar with Persian motifs, choosing the ancient design called “boteh jegheh” in Persian and “paisley” in the West as a prominent element. The binding is, thus, an excellent match for this poem by the “Astronomer-Poet of Persia,” offered here in FitzGerald’s enduringly popular translation, which is an uncertain but beautiful amalgam of the Medieval and the 19th century. Although we know that Omar Khayyám was an 11th century astrologer and mathematician, we are less certain about his poetic accomplishments, and very unsure if the text here was his work. What we do know is that the poetry is early, that it may have been Omar’s, that it was translated into English in 1859 by Edward FitzGerald (1809-83), and that this lush and evocative translation has become a widely acclaimed work whose popularity has endured to the present day. (ST15557-10)

76 (BINDINGS - GUILD OF WOMEN BINDERS STYLE). GIBBS, MARY AND ELLEN. THE BIBLE REFERENCES OF JOHN RUSKIN. (London: George Allen, Ruskin House, 1898) 195 x 130 mm. (7 3/4 x 5"). viii, 303 pp., [4] leaves (ads). Second Printing. FINE CONTEMPORARY MODELLED GOATSKIN IN THE STYLE OF THE GUILD OF WOMEN BINDERS, upper cover with title in gothic lettering, entwined acanthus leaves above and below, lower cover with curling grapevine enclosing an unfinished central oval, smooth spine, brown silk endleaves patterned with gilt foliage, top edge gilt, other edges untrimmed. With printer’s device on verso of half title. Title page printed in red and black. Half title with pencilled note about the binding. ♦Spine and extremities a little rubbed, four small spots to boards, occasional mild foxing, but an excellent copy, generally clean and fresh, in an entirely sound and pleasing binding with much appeal. \$1,250



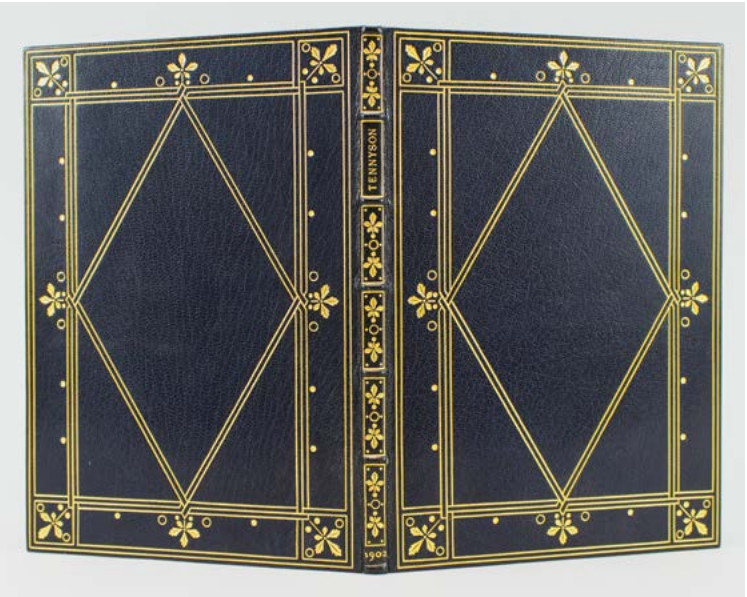
The work produced by women in the literary and Arts & Crafts movements in late 19th century England is beautifully memorialized here in the Gibbs sisters’ unusual and respected compilation of Ruskin’s writings on the Bible, bound in the style made popular by Annie MacDonald and the Guild of Women Binders, of which she was a founding member. According to Tidcombe, MacDonald’s technique for creating modelled leather bindings involved taking a volume already covered in goatskin, and using a leather-working tool to press down the background leather, allowing a raised design to emerge. MacDonald also taught

this method to her students, and it is possible that our binding, with unfinished tooling on the rear board, was used for teaching purposes. (For a similar binding, see item #71, above). The result of a painstaking examination of Ruskin’s extensive writings, the text here is an alphabetically arranged anthology of the influential writer’s thoughts on various biblical subjects and passages. Modern scholar Andrew Tate calls the book “the most important editorial apparatus available on Ruskin’s use of the Bible,” while Ruskin biographer Timothy Hilton hails the Gibbs sisters for producing “a book of high literary quality and searching piety . . . a moving tribute to a religious mind.” This item comes from the estate of Jim Graham, AIDS activist, Washington, D.C. city council member, and clerk to Chief Justice Earl Warren of the U.S. Supreme Court. (ST15237)

One of the 26 Known Mysterious Imitation Doves Bindings

77 (BINDINGS - IMITATION DOVES BINDING). (DOVES PRESS). TENNYSON, ALFRED LORD. SEVEN POEMS & TWO TRANSLATIONS. (Hammersmith: Doves Press, 1902) 233 x 165 mm. (9 1/4 x 6 1/2"). 55, [1] pp. ONE OF 325 COPIES on paper (and 25 on vellum). EXTREMELY ATTRACTIVE DARK BLUE CRUSHED MOROCCO, GILT, IN THE STYLE OF THE DOVES BINDERY (stamp-signed and dated 1909 on rear turn-in), covers with gilt frame formed by interlocking double rules, side- and cornerpieces with oakleaf clusters accented by open circles and solid dots, large double gilt-rule lozenge in central panel, raised bands, spine gilt in compartments with open circle at center, an oakleaf cluster extending above and below it, dots in corners, gilt vertical titling, gilt-ruled turn-ins with oakleaf clusters at corners, all edges gilt and gauffered with two rows of dots. In a blue cloth slipcase. Tomkinson, p. 45; Tidcombe DP-4. For the binding: Tidcombe, p. 463 ♦The usual faint offsetting from the facing turn-ins on the front and rear free endpaper, half a dozen leaves with minor foxing just to the lower fore-edge corner, otherwise VERY FINE, the text clean, fresh, and smooth, and the lovely binding especially lustrous and virtually unworn. \$8,000

This is one of the 26 intriguing (and obviously uncommon) examples Tidcombe has identified as imitation Doves bindings, a group of handsomely executed volumes that continue to be mysterious. Tidcombe differentiates between forgeries (those books that are stamp-signed with “C - S” and a date) on the one hand and unsigned “copies of Doves bindings or bindings in the Doves style” on the other. But she treats them as one group “because they have several features in common.” For example, signed or unsigned, all of the suspect bindings cover Doves Press books, all are bound in dark blue morocco, and all have green silk double headbands with a visible red core, the letters “E” and “S” are close together on the signature pallet, and so on. Although Tidcombe suggests that the person responsible for the forged Doves bindings could possibly have been the former Doves Bindery finisher Charles McLeish, she does not settle on him or any other likely candidate. Whoever was behind them, the volumes in this puzzling group of bindings—like other forgeries and imitations of historically important cultural artifacts—are actively collected for their value as counterfeits. The present binding differs from its fellows by offering significantly more in the way of gilt decoration. The work here is the fourth publication of the Doves Press, a volume that gathers together a number of poems by Tennyson, written at various times in his long life and all reflecting his abiding interest in Homer and Greek myth. The collection is framed by two short translations of passages from Homer’s “Iliad,” both featuring images of fire. Two original poems concern the tragic figure of Oenone, the first love of Paris, and two are inspired by the “Odyssey.” The other three treat, in turn, the figure of the Theban seer Tiresias; Tithonus, lover of the goddess of Dawn; and the myth of the theft of Persephone by Death. (ST13595)

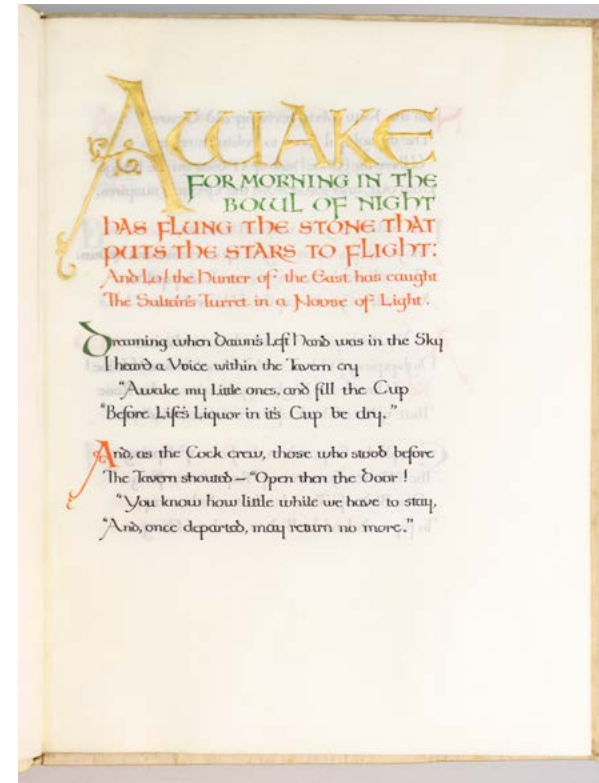


*A Very Rare—and Exquisite—Combination of Folio-Size
Modern Illuminated Manuscript and Embroidered Binding*

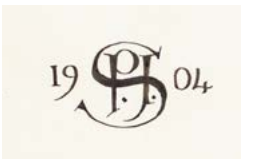
78 (BINDINGS - EMBROIDERED [MORRIS & COMPANY STYLE]). (MODERN ILLUMINATED MANUSCRIPT ON VELLUM). SMITH, PERCY, Calligrapher. RUBAIYAT OF OMAR KHAYYAM. ([England]: 1904) 305 x 230 mm. (12 x 9"). [12] leaves. Translated by Edward FitzGerald. BREATHTAKING CONTEMPORARY EMBROIDERED WHITE SILK, covers with leafy blue frame, central panel of upper cover with crewelwork depicting a Pre-Raphaelite-style maiden playing a lute or rebec, with swirling, thorny roses in the background and tulips blooming at her feet, lower cover with blue banner bearing the name "Omar Khayyam" on a background of rose branches, smooth spine with 12 lozenges outlined in green thread, each enclosing an ivory or gold lily, all edges gilt. Initials in red, green, or burnished gold, title page with small chalice and grape cluster in burnished gold, first word of text, "AWAKE," in large burnished gold majuscules. ♦ A breath of shelfwear to lower edge of boards, otherwise A MAGNIFICENT SPECIMEN IN OUTSTANDING CONDITION, SPARKLING INSIDE AND OUT. \$48,000



A visual feast in both its text and its covers, this elegant manuscript interpretation of the perennially popular Persian poem in an exquisite embroidered binding is the apotheosis of Arts & Crafts handwork. Relying entirely on lettering rather than on illustration for its beauty, the manuscript is lovely in its purity and simplicity, like the austere Doves Press books of Cobden-Sanderson, rather than the gloriously illustrated Kelmscott Press books of William Morris. By contrast, the embroidery on our binding is full of swirling, pastel intricacy—though the musician on the front cover plays with a placidity that brings a serenity to the cover as a whole. Calligrapher Percy J. Smith (1882-1948) studied at Camberwell and at the Central School of Art, and became an instructor at Camberwell shortly after this manuscript was produced. After serving in World War I, he pursued a career as an artist, printmaker, book designer, and typographer, most notably designing the letterforms used to engrave the names of the fallen on Great War memorials, and producing a haunting series of engravings, "Dance of Death, 1914-18," based on his battlefield sketches. Our embroidered binding is unsigned, but the detail, the deft stitching, and the outstanding use of color mark it as the product of a skilled artisan and its overridingly feminine stylistic features suggest the work of a woman. Embroidered bindings rose to popularity as part of the Arts & Crafts movement of the late 19th century. William Morris' wife Jane and younger daughter May were primary players in this needlework renaissance, as was Jane's sister, Elizabeth (Bessie) Burden, who for a time was the chief technical

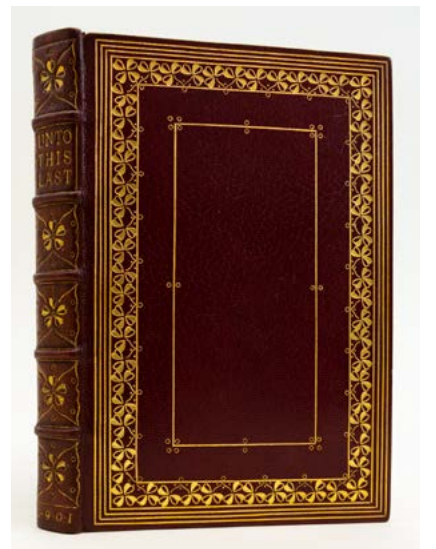


from Morris & Co. (see Anna Mason et al., "May Morris Arts and Crafts Designer" [2017] and Lynn Hulse, ed., "May Morris: Art & Life, New Perspectives," chapter 5 [2017]). This item was passed down through the Barr Smiths' descendants in the UK. It is rare to find either a modern illuminated manuscript or an embroidered binding of folio size, and to find them combined is an extraordinary occurrence and opportunity. This wonderful creation has clearly always been treasured as the special work of art that it is, its prior owners carefully preserving it from any traces of use or age. (ST15043)



79 (BINDINGS - PHILIP DANA MASON). RUSKIN, JOHN. UNTO THIS LAST: FOUR ESSAYS ON THE FIRST PRINCIPLES OF POLITICAL ECONOMY. (London: George Allen, 1901) 190 x 123 mm. (7 1/2 x 4 7/8"). xxii, 199 pp. IMMENSELY PLEASING BRICK RED CRUSHED MOROCCO, GILT IN THE ARTS & CRAFTS STYLE, BY PHILIP DANA MASON (signed "P. D. M. 1904" in gilt on rear turn-in), covers with triple gilt-rule border enclosing a graceful outer frame of clover leaves formed with heart tools, inner gilt-rule frame with circlet tools at mid-sides and corners, raised bands, spine compartments with gilt cinquefoil at center, gilt titling, turn-ins with gilt rules and clover-leaf cornerpieces, all edges gilt. ♦ Spine slightly (but uniformly) darkened, a touch of wear to joints, three small light spots on lower board, mild foxing to opening leaves, but an extremely fine copy, clean and fresh internally, in a binding with very lustrous boards and showing almost no signs of use. \$1,950

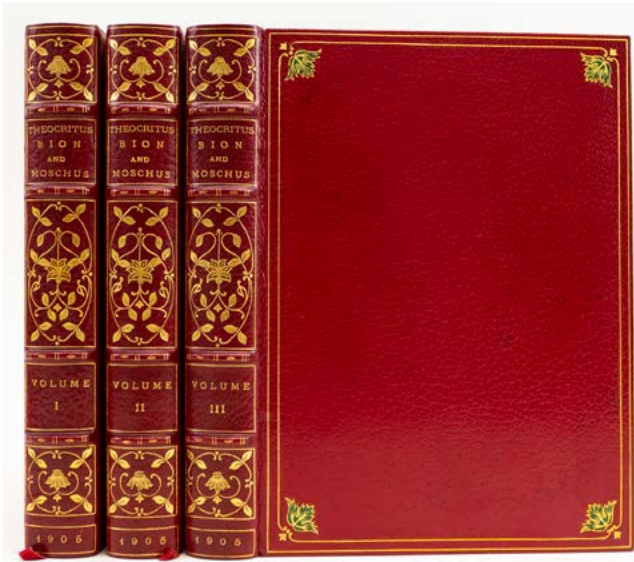
This is Ruskin's influential work proposing improvements in the economic system, bound by a student of T. J. Cobden-Sanderson who later headed up the fine binding department at the Riverside Press. In "Unto this Last," Ruskin asks for universal access to education, government-run industries working in competition with private companies, governmental unemployment help, and pensions for the aged and disabled. The work was so controversial that "Cornhill Magazine," in which it first appeared as a serial in 1860, was shut down by Thackeray, its editor, in the wake of the public outcry it generated. It was an important text to the Hammersmith socialists like William Morris and Cobden-Sanderson who were leaders of the Arts & Crafts movement, and the latter printed an edition of it at his Doves Press. Philip Dana Mason (1873-1907) went to work for Houghton Mifflin after graduating from Harvard in 1897, and headed up the fine arts department at Riverside Press. His





obituary in the Fourth Report of the Harvard Class of 1897 notes that he spent more than a year in 1903-04 as a pupil of Cobden-Sanderson, and our attractive binding, done near the end of that period, clearly shows the influence of the master in the mirror-like finish of the leather, the use of heart tools to create flowers and foliage, and the place and manner of signing his work. After returning to the Riverside Press, he was put in charge of fine binding, and he was responsible for most of the binding designs. His obituary notes that “He was happy in this work and became very skillful.” Plagued with ill health throughout his short life, he succumbed to an acute illness just days before his 34th birthday. (ST15109b)

An Especially Luxurious Set: Gorgeous Morocco Bindings, Hand-Painted Vignettes, and Hand-Illuminated Initials



80 (BINDINGS - HARCOURT BINDERY). THEOCRITUS [and others]. THE IDYLLS AND EPIGRAMS OF THEOCRITUS, BION, AND MOSCHUS. (Boston: [Printed by the De Vinne Press for] The Bibliophile Society, 1905) 235 x 170 mm. (9 1/4 x 6 3/4"). **Three volumes.** ONE OF 447 COPIES printed for members only. HANDSOME CONTEMPORARY CRIMSON MOROCCO, GILT AND INLAID, BY THE HARCOURT BINDERY (stamp-signed in gilt on front doublure), covers with gilt rule frame, inlaid green morocco trefoil at corners, raised bands, spines gilt in compartments with inlaid orange or ivory morocco lilies enclosed by swirling leafy gilt vines, gilt titling, TURQUOISE MOROCCO DOUBLURES, with a dozen inlays of lilies and leaves in purple, orange, white, and green morocco, these joined by gracefully curling gilt vines, ice blue watered silk endleaves, top edges gilt, other edges untrimmed. In the

original red cloth slipcases with gilt titling on back. Engraved pictorial title page, limitations page, and seal of the Bibliophile Society in each volume, frontispiece portrait of Theocritus in volume I, one engraved black & white plate, four hand-colored plates, 30 FINELY HAND-PAINTED HEADPIECE VIGNETTES and 30 HAND-ILLUMINATED INITIALS in colors and gold. Printed on Japanese vellum, with Greek and English versions of the poems on facing pages. ♦A SUPERB COPY, with virtually no signs of use inside or out. **\$4,500**

One of 72 works published by the Bibliophile Society between 1901 and 1939, this scholarly edition of verses by three great pastoral poets is here given memorably sumptuous dress, and comes to us in virtually pristine condition. The present work was beautifully printed, with generous margins on creamy Japanese vellum, by Theodore Low De Vinne (1828-1914), one of the most distinguished American printers of his day (as well as a printing historian and a co-founder of the Grolier Club). Our unnamed member of the Society (an illustrious group that included Henry Cabot Lodge, George Westinghouse, and Pierpont Morgan)



are highly wrought compositions which often meditate on the poetic craft itself. His fellow pastoral poets Bion (third century B.C.) and Moschus (second century B.C.) write in similar strains. Bion's first idyll is his best-known work, a lament by the goddess Aphrodite for her beloved Adonis, who was slain by a wild boar; among the idylls of Moschus included here is one lamenting the death of Bion himself. Our set remains in virtually the same condition as when it left the bindery. (ST15441)

Flint's First Riccardi Press Book, in a Notable Egyptian-Style Bumpus Binding

81 (BINDINGS - BUMPUS). FLINT, WILLIAM RUSSELL, Illustrator. THE SONG OF SONGS WHICH IS SOLOMON'S. (London: [Printed at the Riccardi Press for] Philip Lee Warner, Publisher to the Medici Society, 1909) 265 x 190 mm. (10 1/2 x 7 1/2"). 7 p.l., 16, [1] pp. No. 454 OF 500 COPIES. ATTRACTIVE ORANGE MOROCCO BY BUMPUS (stamp-signed in gilt on front turn-in), covers with frames composed of three gilt zig-zag rules flanked by thin brown morocco inlays, panel with cornerpieces of inlaid red and green morocco fans and spikey gilt blossoms with red morocco inlay; raised bands, spine compartments with the same blossoms above zig-zag rules, gilt lettering, turn-ins with three zig-zag rules flanked by inlaid brown morocco borders, all edges gilt. Vignette on title page and colophon, both in blue, and 10 fine color plates by Russell Flint, mounted on stiff paper, each of the plates accompanied by a tissue guard and an additional captioned paper guard. Tomkinson, p. 148. ♦Covers a touch soiled and with a hint of freckling, one corner slightly bumped, a bit of offsetting to endpapers from morocco turn-ins, but the contents pristine and the binding lustrous and with only trivial signs of use. AN EXTREMELY ATTRACTIVE COPY. **\$4,500**

Handsomely bound and containing, in Houfe's words, "brilliant" figures that are "finely modeled" and that show "elements of a Burne-Jones influence by way of Byam Shaw,"



this is the first of a series of luxury editions produced by Sir William Russell Flint (1880-1969) for the Riccardi Press of the Medici Society between 1905-24. As Tomkinson relates, the Riccardi Press “was adopted in 1909 by the Medici Society . . . ; the books [were] printed at the Chiswick Press (under the supervision of Charles T. Jacobi until his retirement in 1922) and published by Philip Lee Warner, who was Publisher to the Medici Society until his death in 1925 All editions are strictly limited, and the type is distributed after the edition has been printed.” Although Riccardi Press books do not rank with Kelmscotts or Ashendenes, those with plates after Flint have considerable appeal, and as an inaugural publication, the present volume represents a significant achievement. Although one tends to expect well-executed bindings from the Bumpus firm, our book is a step above their normal work both in aesthetics and complexity. The numerous morocco inlays show great skill in execution, and the design is memorable, reflecting the Egyptian flavor of the beautiful illustrations within. According to Packer, Bumpus bindings emanated from the bookselling firm of John and Edward Bumpus, which was founded in 1780, and the Bumpus name still held an honored place among London binderies well into the 20th century. (ST15497)



A Dazzling Sangorski & Sutcliffe Binding from the Edwardian Golden Age of Bejewelling

82 (BINDINGS - JEWELLED). FALCONER, WILLIAM. THE SHIPWRECK: A POEM. (Edinburgh: Adam and Charles Black, 1858) 201 x 153 mm. (7 7/8 x 5 5/8”). xxxvi, [2], [11]-153, [1] pp. With a life of the author by Robert Carruthers. GORGEOUS DARK BLUE BEJEWELLED CRUSHED MOROCCO BY SANGORSKI & SUTCLIFFE (stamp-signed in gilt and with registration no. 609810 on rear doublure), covers framed by inlaid green morocco strips and densely stippled gilt bar inlaid with red morocco chain links, boards diapered by diagonal gilt rules into lozenge compartments resembling a fishing net, upper cover with large sunken central panel heavily stippled with gilt, inlaid and raised scalloped shells at the lobed corners, inlaid black morocco anchor intertwined with brown strapwork “rope” at center, enclosed by an oval of mother-of-pearl inlays and eight cabochon amethysts, this surrounded by inlaid green morocco seaweed and multi-colored dolphins with (synthetic?) ruby eyes, this design accented with eight garnets and eight chalcedonies, rear cover with inlaid dolphins at corners, central circular sunken panel containing an inlaid green morocco life preserver gilt-lettered “Britannia,” a maroon morocco coral at its center, the whole surrounded by green morocco strapwork on a background of stippled gold, accented with eight cabochon garnets, raised bands, spine compartments lavishly gilt with inlaid morocco coral designs, two green morocco labels, GREEN MOROCCO DOUBLURES framed by blue and brown morocco tooled with gilt scallop shells, green watered silk endleaves, edges gilt and gauffered, and painted with faux gemstones. In a blue morocco folding case. With wood-engraved vignettes and initials after Noel Humphreys by H. N. Woods, and 30 wood-engraved illustrations in the text after Birket Foster by Edmund Evans, the Dalziel brothers, and W. T. Green. From the library of Phoebe A. D. Boyle (Anderson Galleries, 19 November 1923, lot 107) For the binding: Ratcliffe 111. ♦AN OUTSTANDING COPY with no signs of use inside or out. \$40,000

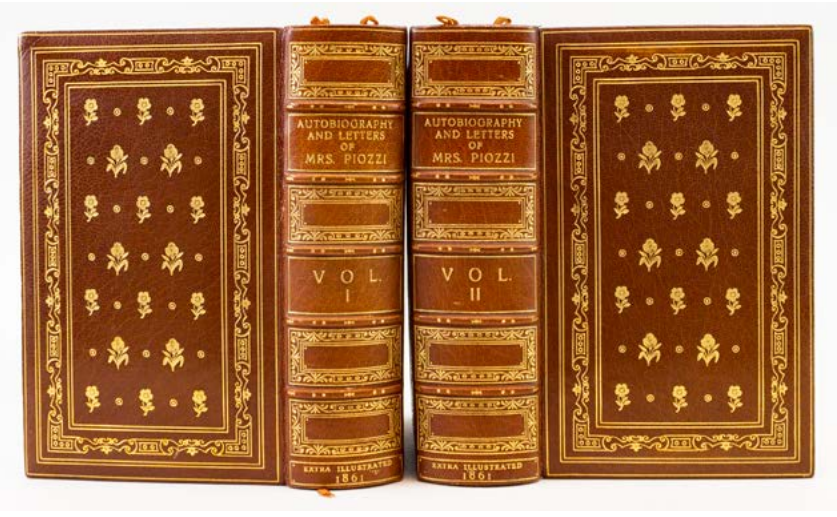


From the superb collection of American bibliophile Phoebe Boyle, this is a magnificent example of a jewelled binding from the Edwardian golden age of the craft, when Sangorski & Sutcliffe and Riviere engaged in a competition to produce the most lavish works imaginable and consequently created treasures sought after by generations of bibliophiles. Perhaps the premier practitioner of the art of the jewelled binding, the atelier founded by



Francis Sangorski and George Sutcliffe reached its zenith in the first dozen years of the 20th century, when their most gorgeous gem-encrusted bindings were produced. The binders drew detailed designs that reflected the contents of the book in question, and even went so far as to register some of these—like the present item—with the Patent Office to ensure they were not copied. Stephen Ratcliffe estimates that “no more than 300 were ever produced,” and given the labor-intensive process required to produce a binding like the present one, this small number is not surprising: hundreds of man-hours would have been required to craft

these intricate inlays and onlays, to make the thousands of applications of gold, and to set the dozens of gemstones. Our appropriately nautical binding covers a fine illustrated edition of the popular poem by Falconer (1732-69), recounting the wreck of a ship off the coast of Greece. Written in three cantos, the work first appeared in 1762, with revised versions issued in 1764 and 1769, the year the author was drowned at sea, himself the ironic victim of a shipwreck. New York collector Phoebe A. D. Boyle was the widow of a canvas manufacturer who had made a fortune providing tents to the U.S. Army in the Civil War. George Sutcliffe described his important client as “rivalling the Medici in her patronage of the production of beautiful books.” (Shepherd, “The Cinderella of the Arts,” p. 63) Stephen Ratcliffe describes the Boyle collection as “unrivalled” for its jewelled bindings and modern illuminated manuscripts, and any book from the Boyle collection, which was put together with the greatest taste and discrimination, is recognized as desirable beyond its intrinsic literary merit. (ST15137)



frame, central panel with rows of alternating floral tools and anular dots, raised bands, spine compartments with decorative frames, gilt titling, GREEN MOROCCO DOUBLURES with onlaid black morocco frame, front doublures WITH TWO MINIATURE PORTRAITS UNDER GLASS, that in volume I of Mrs. Piozzi, that in volume II of Dr. Johnson, light brown watered silk endleaves, all edges gilt. In matching brown cloth slipcases. EXTRA-ILLUSTRATED WITH 102 PLATES depicting persons and places discussed in the text, 27 of these hand-colored, five double-page, all with tissue guards. ♦A SUPERB SET with only the most trivial imperfections, showing virtually no signs of use. \$5,000

Richly enhanced with plates and beautiful bindings, this set tells the story of one of the most fascinating women of 18th century London, in her own words. The brilliant

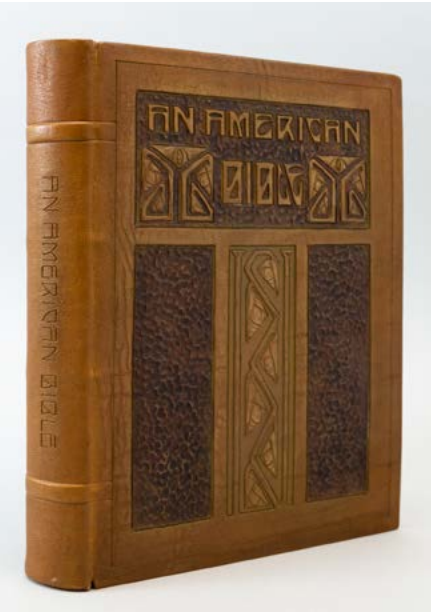
83 (BINDINGS-COSWAYSTYLE). (EXTRA-ILLUSTRATED SETS). (JOHNSON, SAMUEL). PIOZZI, HESTER THRALE. AUTOBIOGRAPHY, LETTERS, AND LITERARY REMAINS OF MRS. PIOZZI (THRALE). (London: Longman, Green, Longman, and Roberts, 1861) 195 x 118 mm. (7 5/8 x 4 5/8”). **Two volumes.** Edited with notes and an introductory account of her life and writings by A. Hayward, Esq. Q. C. VERY PRETTY EARLY 20TH CENTURY HONEY BROWN CRUSHED MOROCCO, GILT, BY BAYNTUN OF BATH (stamp-signed on front turn-in), covers with decorative gilt



bluestocking Hester Thrale (1741-1821) was not only a writer, but also the hostess of one of London’s most stimulating literary salons. Forced by her mother into a loveless marriage to wealthy brewer Henry Thrale, Hester found her unhappy domestic life transformed when she met Samuel Johnson, who became a regular dinner guest and later, when ill health set in, a resident in the Thrale home. The demanding Johnson could be as trying as another child (Hester bore 13 little Thrales), but he attracted London’s best and brightest to her house, engaged her lively mind, and encouraged her writing. After the death of her husband, Hester sold his brewery at an advantageous price and became, at last, financially independent and free to live as she chose. What she chose was a marriage for love to an Italian singer, Gerald Piozzi, an event that alienated her from her children and from Johnson. She seemed content with this trade-off, and spent several years touring the continent with her new husband. Around 1909, the London bookselling firm of Henry Sotheran had remaindered biographies of miniaturist Richard Cosway adorned with special decorative bindings in which the main feature was a painted miniature inlaid in handsome morocco. The name “Cosway” was thereafter used to describe any binding in that style, as is the case here. The addition of illustrations here has been very carefully and artfully done, and the bonus plates add significantly to one’s understanding and enjoyment of the work. (ST15382)

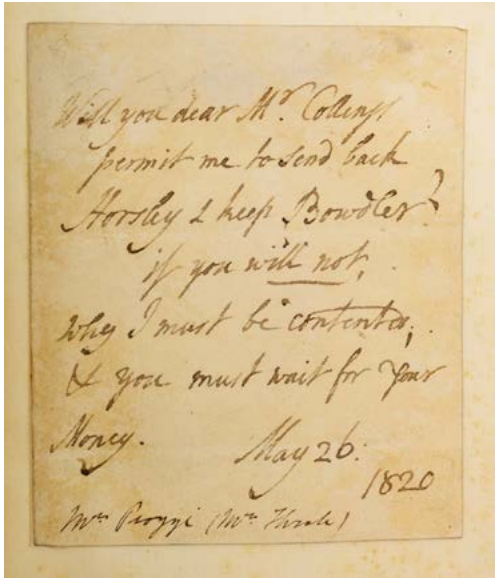
A Beautifully Designed Special Binding in Remarkable Condition

84 (BINDINGS - ROYCROFT). FRANKLIN, BENJAMIN, THOMAS JEFFERSON, and others. AN AMERICAN BIBLE. (East Aurora, NY: The Roycrofters, 1912) 260 x 186 mm. (10 1/4 x 7 1/4”). 328 pp., [1] leaf (colophon). Edited by Alice Hubbard. Second Edition. EXTREMELY ATTRACTIVE MODELLED CALF BY THE ROYCROFT BINDERY, probably designed by Frederick Kranz, upper cover with title and rosebud design, both in the distinctively angular Roycroft style, in high relief against a textured background, smooth spine with blind titling, the leather exterior lightly dusted with gilt, marbled pastedowns and flyleaves, brown moiré silk free endleaves, top edge gilt, other edges untrimmed. With decorative initials, full wood-engraved borders to title opening, and eight engraved portraits, all with original tissue guards. Printed in red and black. McKenna 202. ♦Light browning to blank pages and section titles on either side of the plates and guards, otherwise A NEAR-MINT COPY, clean, fresh, and bright internally, and THE BINDING UNWORN. \$2,500



Described in the Roycroft Shop catalogue as “a book without mystery, myth, miracle or metaphysics—a common-sense book for red-blooded people who do their own thinking,” this “bible” presents the “gospels”—or at least the profound thoughts—of Benjamin Franklin, Thomas Jefferson, Thomas Paine, Abraham Lincoln, Walt Whitman, Robert Ingersoll, Ralph Waldo Emerson, and Roycroft founder Elbert Hubbard. Compiled by Hubbard’s wife Alice and first printed in 1911, this volume, according to their catalogue, “teaches you how to live—you can die without assistance.” Inspired by William Morris’ Kelmscott Press, Hubbard (1856-1915) purchased the struggling Roycroft Printing Shop in East Aurora, New York, and set out to launch an American Arts & Crafts Movement. According to ANB, within five years, the Roycroft organization “had shops for printing and binding and for furniture, metal, and leather work; it

also established training schools for the local youth in drawing, watercolor, and bookbinding. . . . Hubbard allowed free experimentation and never questioned the cost throughout the shops. Designers and craftsmen could work out ideas and, if unsuccessful, just start over. There were never deadlines for the books or prohibitions on design motifs.” Among the artisans he attracted were Dard Hunter, whom experts credit for the wood-engraved text decorations in our volume, and Frederick Kranz, the German immigrant who ran the modelled leather division of the Roycroft Bindery, established in



1904. While Roycroft productions did not reach the elevated achievements of the best English private presses, Hubbard did have an important impact on American book arts: as his friend William Marion Reedy observed, “he makes lovers of books out of people who never knew books before.” This work appears in the marketplace regularly, but usually in a cheaper, less artistic binding—it seems possible that ours is one of a very few volumes with a specially designed binding. **In terms of condition, there is not another copy anywhere that is in a better state of preservation.** (ST15235)

In an Art Deco Binding Resembling a Stained Glass Window

85 (BINDINGS - GEORGES BAUDIN). (POCHOIR). SAMAIN, ALBERT. CONTE: XANTHIS, DIVINE BONTEMPS, HYALIS, ROVÈRE ET ANGISÈLE. (Paris: Á l’Image des Trois Colombes, 1926) 258 x 160 mm. (10 1/8 x 6 1/4”). 4 p.l., 140 pp., [2] leaves. Copy “E” OF 20 COPIES (lettered A-T) for bookseller Edouard Champion, from a total run of 236 copies. VIBRANT PAINTED VELLUM BINDING BY GEORGES BAUDIN (signed on rear cover), covers with an Art Deco design reminiscent of a stained glass window, with tiles of blue and green and floral garlands in the same shades enclosing a basket of flowers, all of these elements outlined in raised frames of black or brown, smooth spine with painted panel containing lettering in dark blue and a blue bloom surrounded by leaves, gilt-framed turn-ins, blue watered silk endleaves, marbled flyleaves, all edges gilt on the rough. Original color-illustrated wrappers bound in. With 25 POCHOIR COLOR PLATES by Sylvain Sauvage, and AN ADDITIONAL SUITE OF PLATES printed in sanguine. Front flyleaf with bookplate of Henri Lenseigne. With a handwritten letter from binder Georges Baudin, presenting this volume (to Lenseigne?), tipped onto rear flyleaf. ♦Naturally occurring variations in the color of the vellum, upper board with a couple of tiny spots of paint loss, isolated faint marginal foxing or small stains, mild offsetting from illustrations, but A FINE COPY, clean and fresh internally, the plates with lovely colors, and the binding extremely well preserved, with none of the splaying that often affects vellum. \$2,500



This is an especially pleasing and very rare example of a binding by painter, illustrator, engraver, and decorator Georges Baudin, covering a book of tales by Symbolist writer Albert Samain featuring Sylvain Sauvage’s charming pochoir illustrations. Best known for his poems, Samain (1858-1900) examines in the stories here love in its various forms—sweet and sentimental, lustful, devoted and pious, cerebral, and obsessive. Sauvage’s Art Deco illustrations are both fanciful and modern, like a fairy tale illustrated in a fashion magazine. Baudin (1882-ca. 1960) was a serious painter who had exhibited at the Salon d’Automne, but he also turned his hand to illustration and applied arts. Duncan & DeBartha mention him among the “artist-binders” of the 1910s and ‘20s, who “led the search for new techniques and materials.” Baudin used vellum to create “fanciful high-style Art Deco renderings” like those he did for illustrated magazines, and employed a technique of raised borders to give his works the effect of stained glass. In the letter here, he notes that he had put this volume in the window at the 1927 Salon des Artistes Decorateurs, an annual event established when the Arts & Crafts movement had swept France at the turn of the century. It seems likely the letter was written to former owner Henri Lenseigne, a dedicated collector of modern illustrated books, who had perhaps commissioned the binding. Bindings by Baudin are uncommon, as this was not his primary medium of artistic expression. (ST15086)

86 (BINDINGS - A. GENOVA). BLAKE, WILLIAM. (FACSIMILE PUBLICATION). SONGS OF EXPERIENCE. (London: Ernest Benn, Ltd., 1927) 250 x 170 mm. (9 3/4 x 6 5/8”). [28] leaves. ORNATE CONTEMPORARY BROWN MOROCCO, INLAID AND GILT IN AN ENTRELAC DESIGN, BY A. GENOVA (signed in gilt on rear cover), upper cover with inlaid lighter brown morocco frame enclosing inlaid central panel



of marbled calf, frame with intricate inlaid strapwork design outlined in gilt, calf central panel with intertwined azured gilt leaves and vines, lower cover and smooth spine with overall blind-tooled floral design, spine with vertical gilt titling, pastedowns with gilt-rolled frame, pale pink moiré silk endleaves, all edges gilt. In (original?) burgundy cardboard slipcase with marbled paper sides. The 27 leaves of the facsimile printed in color on recto only. Bentley, "Blake Books" 143. ♦Spine a bit sunned, paper stock somewhat less than bright, otherwise a fine, wide-margined copy with no signs of use inside or out. \$1,750

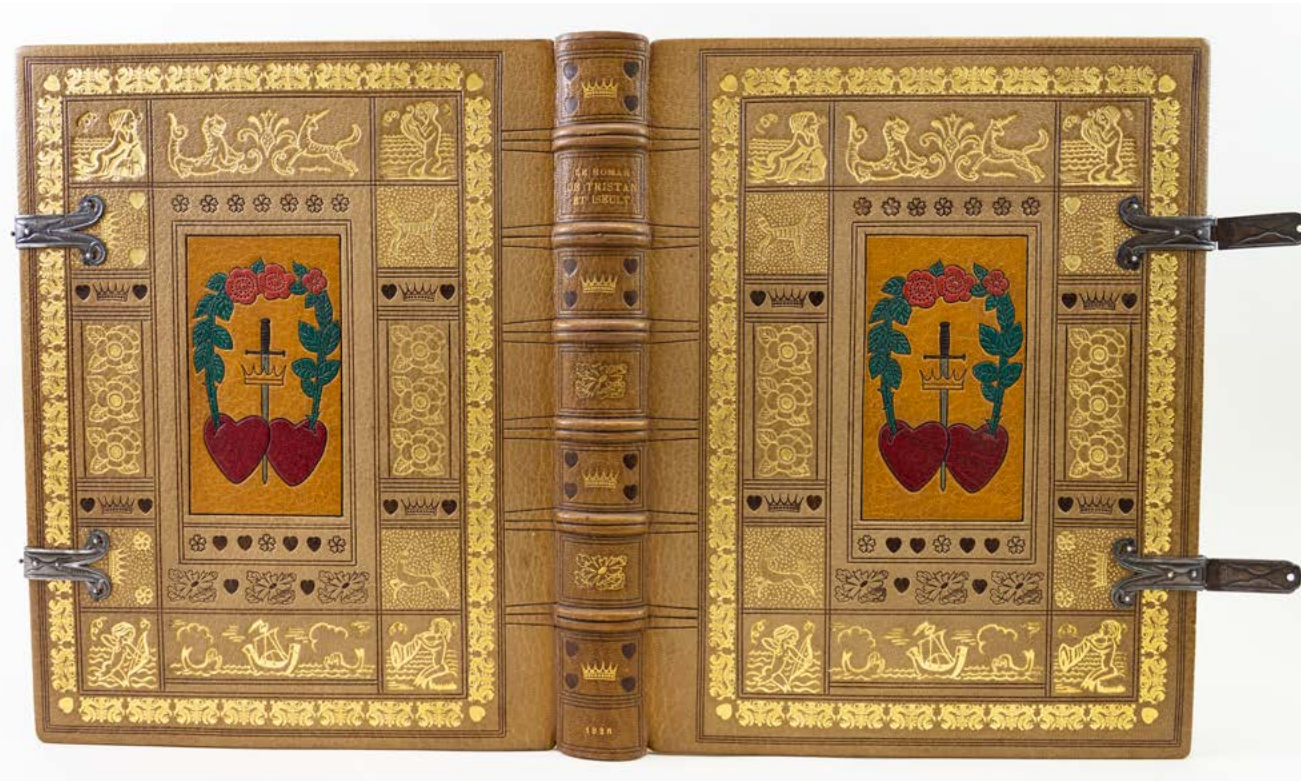
This is a handsomely bound facsimile of one of Blake's most beautiful and popular works, printed from a copy housed at the British Library. Originally published in 1794, "Songs of Experience" built upon the work that Blake had done in "Songs of Innocence" (1789), in which he engraved copperplates in relief and then painted the plates by hand. Our facsimile has been given a notably decorative treatment here, with an attractive

binding incorporating an interesting mix of styles and techniques. We have been able to uncover little about the Venetian binder A. Genova, other than that he seems to have been active in the 1920s and the few books bound by him that have appeared at auction feature, like the present volume, extremely elaborate gilt tooling and multi-color inlays on the upper cover, while the lower cover is tooled in blind. (ST15429a)



Medieval Adultery Dramatically Bound, Strictly Limited, and with an Original Watercolor

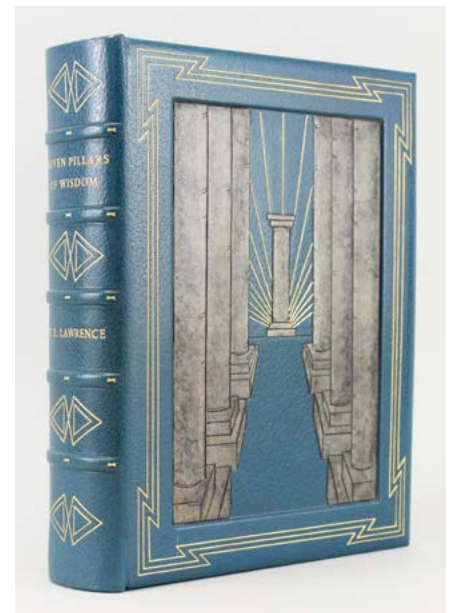
87 (BINDINGS - A.-J. GONON). DARAGNÈS, JEAN-GABRIEL, *Illustrator*. LE ROMAN DE TRISTAN & ISEULT. [THE STORY OF TRISTAN AND ISEULT]. (Paris: sur les presses de Daragnès, 1928) 333 x 250 mm. (13 x 10"). 2 p.l., 209, [1] pp., [1] leaf (colophon). Newly translated into French by Pierre Champion. No. 68 OF 95 COPIES. DRAMATIC TAN CRUSHED MOROCCO, GILT AND INLAID, BY A.-J. GONON (stamp-signed



in gilt and dated 1930 on doublure), covers with blind-tooled frame lavishly decorated with gilt motifs based on the book illustrations, inlaid central panel of ochre morocco with two red morocco interlocking hearts pierced by a sword bearing a crown, with an arch of pink roses connecting the hearts, raised bands, spine compartments tooled in blind with gilt centerpiece, gilt titling, two pewter fore-edge clasps, GREEN MOROCCO DOUBLURES AND TAN SUEDE ENDLEAVES, the latter adorned with rows of gilt roses, marbled flyleaves, all edges gilt. Original paper wrappers bound in. In (somewhat worn) matching morocco-trimmed slipcase. With printer's device and historiated initials in aqua, 28 color wood engravings, and WITH AN ORIGINAL WATERCOLOR, all by Jean-Gabriel Daragnès. Text framed in aqua. Front flyleaf INSCRIBED BY THE ARTIST to M. Alexandre E. Shaw. Mahé III, 310; Monod 9881. ♦Spine a little darkened with minor rubbing to bands, variable offsetting from illustrations (sometimes noticeable, but never severe), otherwise a very fine copy, quite clean, fresh, and bright internally, with vividly colored illustrations, in a binding showing few signs of wear. \$6,500

This is a strikingly bound copy of the first book to be designed, printed, and illustrated by artist Jean-Gabriel Daragnès (1886-1950), who is credited with creating some of the most beautiful books of the 20th century. He was already a respected book illustrator when he was inspired by Wagner's opera to interpret the story of Tristan and Isolde in a book of his own making. To finance the establishment of his own press, he sold his personal library at auction and spent three years working on the planning, printing, and illustration. Multiple copies of this work were bound, as here, by Aristide-Jules Gonon, an influential figure in the Parisian book world as a publisher, bookseller, and binder. A close friend and early champion of Paul Eluard, Gonon was frequently tapped by members of the Surrealist circle to bind their livres d'artiste. In the present case, his binding incorporates a number of designs Daragnès created for the book, including the flowering hearts that became the symbol of the artist's press. This volume makes a powerful impression as a result of its various colors of leather, their intricate arrangement, and the significant size of the book. (ST15134)

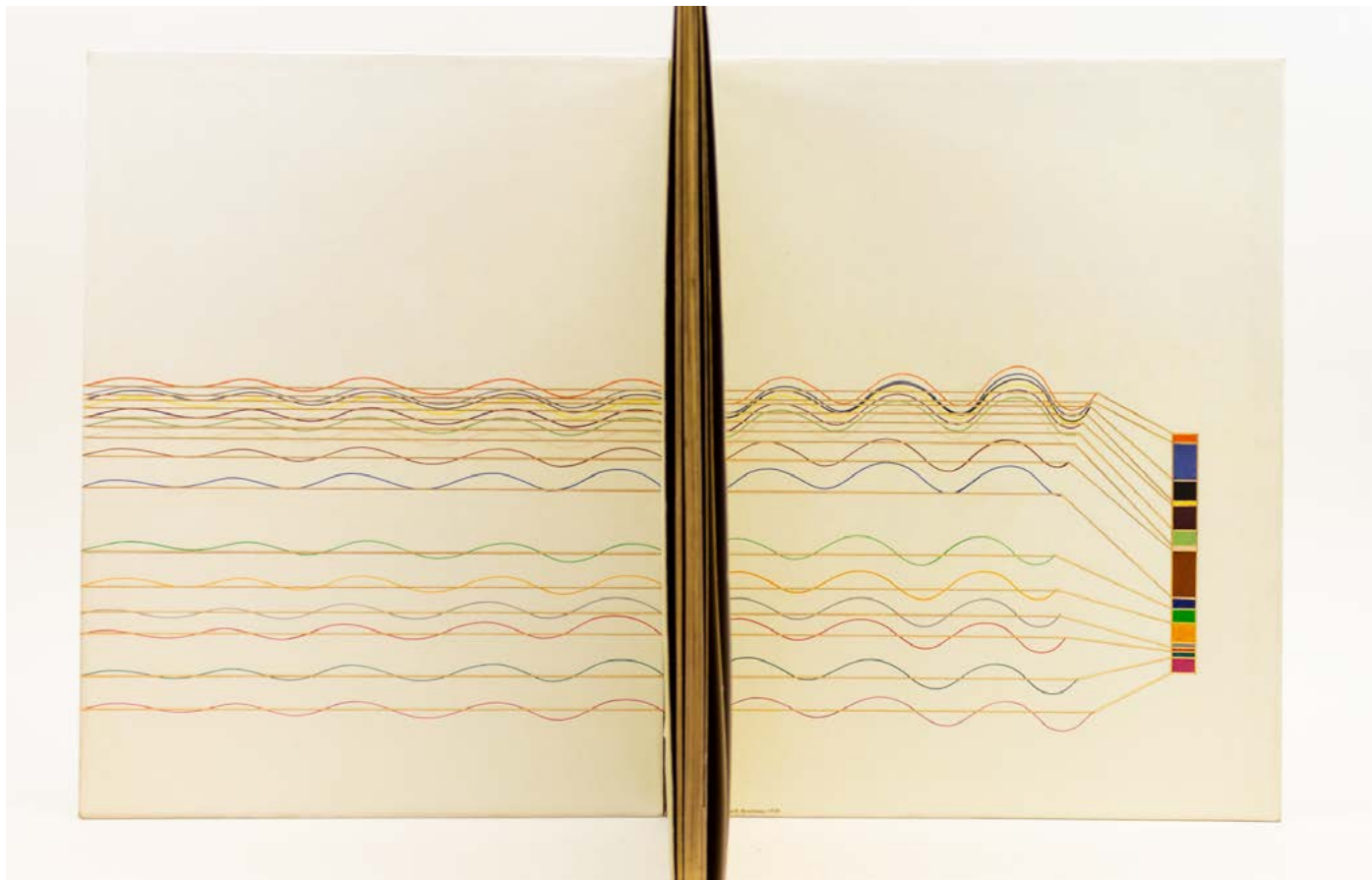
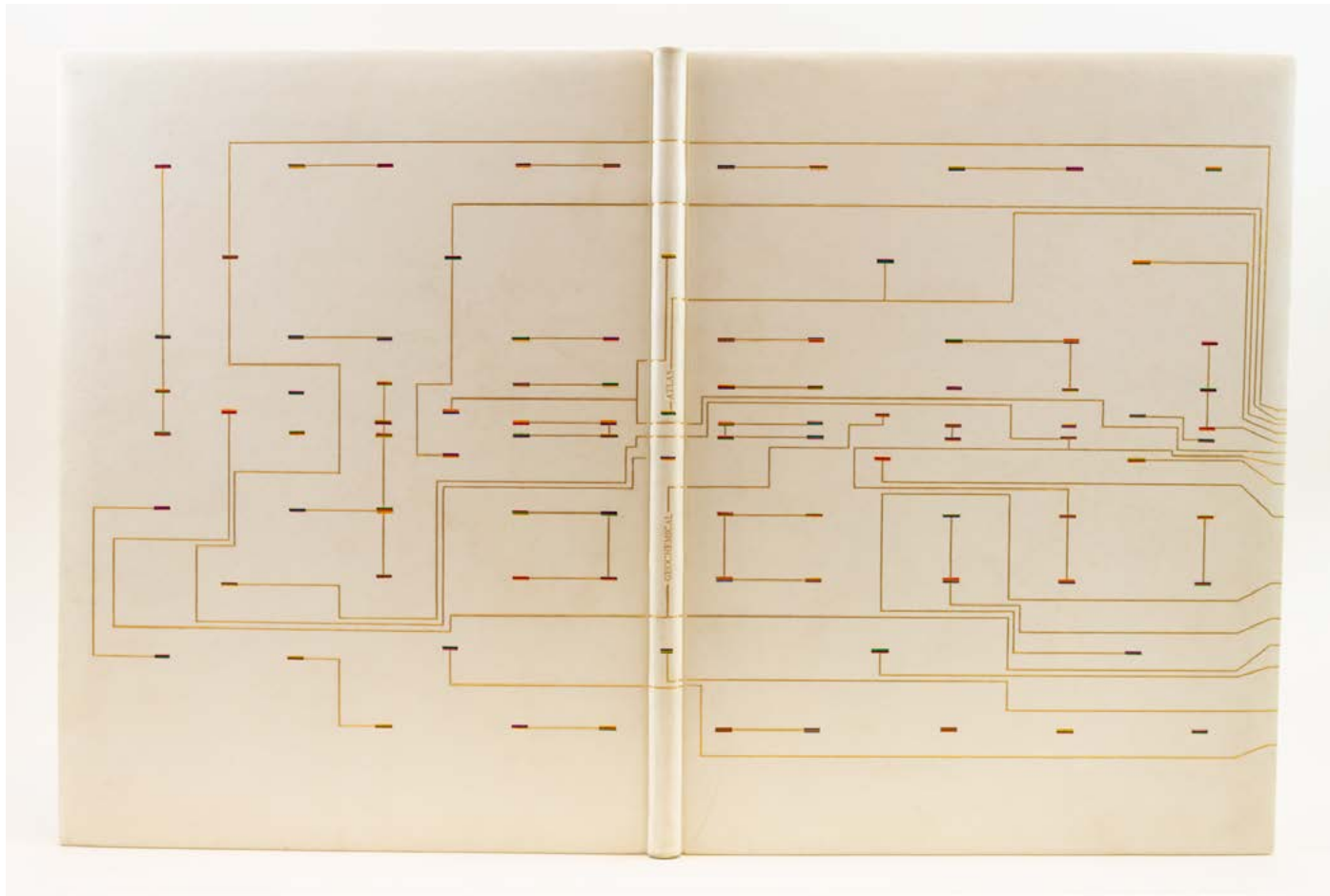
88 (BINDINGS - COTTAGE BINDERY). LAWRENCE, T. E. SEVEN PILLARS OF WISDOM: A TRIUMPH. (London and Toronto: Jonathan Cape, 1935) 255 x 190 mm. (10 x 7 1/2"). First Edition for General Circulation (after a small private printing in 1926). SKY-BLUE SCULPTED MOROCCO BY THE COTTAGE BINDERY, BATH (stamp-signed on front turn-in), covers with triple gilt fillet frame and large sunken central panel inlaid with seven gray morocco pillars, the central column radiating gilt fillets, raised bands, spine panels tooled with gilt interlacing triangles, all edges gilt. With 48 plates (including frontispiece), seven illustrations (three full-page), four folding maps, the plates generally sketches, mostly by Kennington, of the principal British and Arab personages from Lawrence's account. ♦In mint condition. \$1,800



This is an imaginatively bound copy of the first regularly published edition of Lawrence's stirring account of desert military campaigns while he was a British officer attached to Arab freedom fighters against the Turks in the First World War. The Cottage Bindery was established in the 1960s by A. G. Haycocks, and continues in operation to this day. There is often a pictorial element to their work, as here, reflecting the book's contents. (ST13161)

A Geochemical Survey of England, in a Dazzling, Metaphorically Apt Binding Done for Lord Wardington

89 (BINDINGS - JAMES BROCKMAN). WEBB, JOHN, ET. AL. THE WOLFSON GEOCHEMICAL ATLAS OF ENGLAND AND WALES. (Oxford: Clarendon Press, 1978) 395 x 303 mm. (15 1/2 x 11 7/8"). 69 pp., [1] leaf (additional plate). EXQUISITE FULL VELLUM BY JAMES BROCKMAN (stamp-signed and dated 1979 in gold on rear turn-in), covers with extensive gilt maze-like design in the form of an electric circuit, the lines emanating from and connecting to painted multi-colored "resistors," FULL VELLUM DOUBLURES, the gilt lines carried over from covers to become parallel rules joining long, colorful waves resembling light passing



through a prism, smooth spine with gilt lettering, all edges gilt. Original printed glossy wrappers bound in. Housed in a (slightly worn) blue cloth drop-back box. With four maps in black & white, and 46 maps printed in color, showing the geographical distribution of various minerals throughout England and Wales. With two clear overlays tucked into folder at rear; final free endpaper with book label of Lord Wardington. ♦A short, very light mark on upper board, otherwise in perfect condition. \$8,500

In a meeting of science and art, this important study of British mineral deposits is given the royal treatment with a binding of luxurious vellum and memorable gilt geometric design done by a modern master. The creamy white vellum is the perfect backdrop for the complex design here, allowing the gold and colors to pop off their canvas in a dance of technical precision and pleasing aesthetics. This visual nod to electrical circuits, light waves, and prisms on the covers and doublures seems to reference the “spectrographic” technique that was heavily used in the present study, in which light was passed through sediment samples and then analyzed for the presence of 21 different elements according to their unique signatures. Advancements in computer programming allowed scientists to process an unprecedented number of samples (nearly 50,000 taken over the course of a year) more quickly than ever before, and, crucially, on a large scale. The resulting array of maps shows the dispersion of various mineral deposits nationwide and, according to the British Geological Survey, “remains the only completed high density regional geochemical stream sediment survey of England.” A past president of Designer Bookbinders and the Society of Bookbinders, Brockman (b. 1946) apprenticed as a finisher at Blackwell’s, studied with Ivor Robinson, and served as assistant to Sydney Cockerell at Cambridge from 1968-73. Three years later, he opened his own bindery in Oxford, which continues to produce notable work. The present binding was commissioned by Christopher Henry Beaumont Pease, 2nd Lord Wardington (1924-2005) a distinguished bibliophile whose collection included more than 700 select volumes containing some 60,000 maps. An active member of the Roxburghe Club, he also belonged to the Grolier Club and was an honorary fellow of the Guild of Designer Bookbinders. (ST15551)

90 (BINDINGS - JAMES BROCKMAN). REES, IOAN BOWEN. THE MOUNTAINS OF WALES: AN ANTHOLOGY IN VERSE & PROSE. (Newtown: Gwasg Gregynog, 1987) 303 x 191 mm. (12 x 7 1/2”). 189, [3] pp. No. VI of XX copies bound by James Brockman (and 255 ordinary copies). A DRAMATIC ONLAID AND DYED VELLUM BINDING BY JAMES BROCKMAN, the vellum boards stained in shades of purple, pink, light green, chocolate, and pale gray, covers also with onlaid strips of turquoise and black morocco in an abstract pattern perhaps suggesting stained glass, smooth black morocco spine, gilt titling, turquoise suede doublures, all edges gilt. In the (lightly chafed) original black morocco-backed clamshell box with stained vellum label on spine and thick padded lining. Eight plates of watercolors by the Reverend John Parker, printed via offset-lithography by Adrian Lack. Gwasg Gregynog 16. ♦In mint condition. \$5,500

Attractively printed on smooth, heavy paper by the modern successor to the original Gregynog Press and beautifully bound by a leading contemporary binder, this is a collection of tributes to the beauty of the mountains of Wales by poets, travellers, naturalists, and mountaineers. Written in English and Welsh, it begins with verses from the 11th century and continues through the years, ending with a poem written in 1980. In between there are descriptions by such luminaries as Daniel Defoe, who compares the mountains of Wales favorably to the French Alps; Matthew Arnold; and John Ruskin, who says of his first visit to the mountains, “I had as much pleasure in that single day as some men have in all their lives.” The watercolors of Anglican cleric and amateur painter John Parker (1798-



1860), who produced hundreds of paintings of this landscape, add a visual perspective to the literary tributes. For the covers of this special binding, Brockman uses the soft colors of the Parker illustrations to create his abstract designs, while still giving an impression of mountains. For more on the binder, see previous item. (ST13001)

91 (BINDINGS - DENISE LUBETT). FASSAM, THOMAS. AN HERBARIUM FOR THE FAIR. (London: Hand and Flower Press, 1949) 260 x 203 mm. (10 1/4 x 8"). 6 p.l., 13-90 pp, [4] leaves, including two blanks at either end. FIRST EDITION. ONE OF 260 COPIES, this copy not numbered. REFINED TAN MOROCCO BY DENISE LUBETT (her cipher pasted in at bottom of rear pastedown), FRONT COVER WITH GRACEFUL RISING PLANT, ITS STEM AND LEAVES FORMED BY ONLAYS IN VARIOUS SHADES OF GREEN, rear cover with the same design outlined in gilt, green endpapers, top edge gilt, other edges gilded on the rough. In a fine felt-lined green morocco-backed folding cloth box, gilt titling on spine. Etched title, and 20 etched plates of plants by Betty Shaw-Lawrence, each signed in pencil by the illustrator. ♦A virtually mint copy in an appropriate and winning binding. **\$2,500**



The rich greens seen on this binding are characteristic of the bindings of Denise Lubett, whose books generally employ brightly colored onlays in bold and modern patterns. Born in Paris in 1922, Lubett studied bookbinding under John Corderoy at Camberwell School of Arts & Crafts and at the London College of Printing. She set up her own binderies in England and France in 1966. In 1971, she was elected to membership in the exclusive society of Designer Bookbinders. Three of her bindings are pictured in the catalogue for the exhibition on "Modern British Bookbinding" held at Brussels and The Hague in 1985. The present binding, less abstract and more restrained than most of her work, is absolutely right for this attractively illustrated and well-made private press book about common herbs. (ST15133)

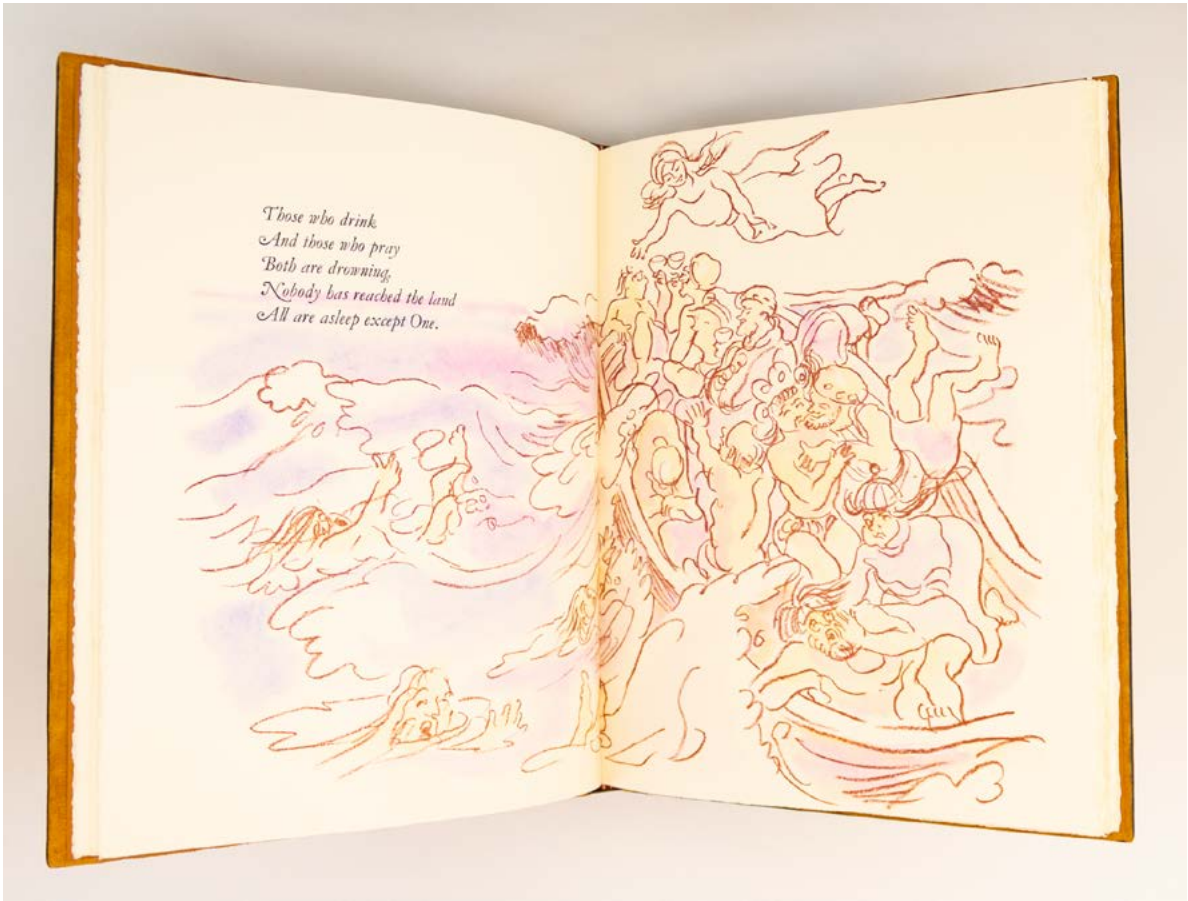
*One of Six Special Copies in a Binding Designed by the Illustrator,
And Including an Original Line Block*

92 (BINDINGS - RICHARD KENNEDY, Designer, for SMITH SETTLE). (WHITTINGTON PRESS). KHAYYAM, OMAR. THE MIRROR & THE EYE: RUBAIYAT OF OMAR KHAYYAM. (Manor Farm, Andoversford, Gloucestershire: The Whittington Press, 1984) 385 x 285 mm. (15 1/8 x 11 1/4"). [60] pp. Translated from the Persian by Iftikhar Azmi. No. i OF SIX SPECIALLY BOUND AND HAND-COLORED COPIES (from a total edition of 126), SIGNED by the translator and illustrator. STRIKING BLACK CRUSHED MOROCCO BY SMITH SETTLE AFTER A DESIGN BY RICHARD KENNEDY, upper cover with onlays in two shades of tan morocco showing the silhouette of a woman holding an urn, smooth spine, OCHRE SUEDE DOUBLURES, leather hinges, ochre free endpapers, top edge gilt. In original black linen clamshell box with separate portfolio for line block, tan morocco label on back. Line engravings by Richard Kennedy, hand-colored by Sylvia Stokeld.



WITH AN ORIGINAL LINE BLOCK used for printing one of the illustrations. ♦In mint condition. **\$3,500**

With a strong connection to the first Whittington Press production, this is the deluxe edition of a very attractive collaboration between printer, designer/illustrator Richard Kennedy, and binder Smith Settle. The first book published by Whittington was "A Boy at the Hogarth Press," an illustrated memoir of the first job held by Kennedy (1910-89), who became a sought-after illustrator of children's books, and enjoyed a long and fruitful association with Whittington. Whittington co-founder John Randle says of Kennedy: "Unlike most artists, he would send along a mass of drawings, or 'rushes' as he would call them, seeing himself as the cameraman and the publisher as the scissor-wielding director who would trim out the bits to be used. In this way maximum harmony could be achieved between text and illustration. With Richard's help we broke out of the constraints of the type margin and allowed his wonderfully fluid line to wander all over the page." This version of "Omar" is notable for the translation by Iftikhar Azmi, likely to be more appealing to modern sensibilities than the Victorian verses of Edward FitzGerald. And the thoughtful hand coloring by artist Sylvia Stokeld adds to the



richness of the production. Founded by John and Rosalind Randle in 1971 with the dual aims of printing books by letterpress and of providing a weekend escape from their London publishing jobs, the Whittington Press continues nearly a half century later to produce work that rivals the best private press printing available. (ST15553)

93 (BINDINGS - ANGELA JAMES). MACKEY, AIDAN. MR. CHESTERTON COMES TO TEA. (Cambridge: Printed for the Rampant Lion’s Press for Vintage Publications, 1978) 197 x 270 mm. (7 3/4 x 10 1/2”). 56 pp. No. 199 OF 350 COPIES for sale (of a total edition of 370), SIGNED by Aiden Mackey and Richard Ingrams. CHARMING WHITE SHEEPSKIN BINDING FEATURING A FUNCTIONING DOOR BY ANGELA JAMES (stamp-signed and dated “1985” on lower turn-in), bevelled boards painted in speckled yellow and dappled light blue, with a raised strip of yellow sheepskin stretching across both covers, rising on the front cover to frame a wooden panelled door painted blue with a brass knob, hinges, and a name plate etched with the title, this opening to reveal a multi-media collage depicting Mr. Chesterton at tea; doublures in blue calf. Housed in a matching blue cloth folding case, lined with blue calf and thick yellow fleece, upper cover with button closure and leather label. With 18 illustrations, comprised of 16 hitherto unpublished pencil drawings by G. K. Chesterton, photo-frontispiece showing Chesterton with his family, and a map of London. Title printed in brown and black. With an introductory essay on Chesterton as an artist by Richard Ingrams. ♦A pristine copy. **\$6,500**

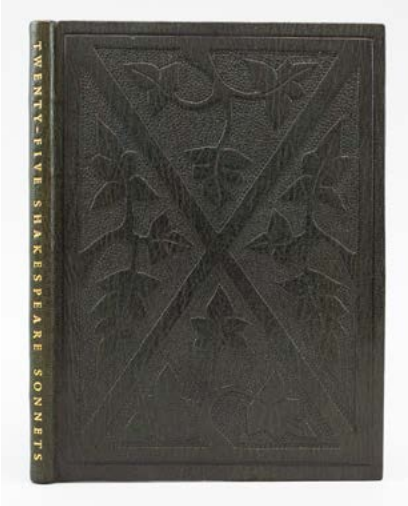


In an immensely charming binding by someone celebrated for memorably inventive work, this is a unique copy of Aiden Mackey’s essay to accompany previously unpublished drawings by G. K. Chesterton. Well known as a successful writer in many genres, Chesterton (1874-1936) had originally intended to become an illustrator, and with that in mind had attended the Slade School of Art at University College London. But he did not finish a degree, and his early success as an art and literary critic led him away from a field in which he had considerable talent, as can be seen in the pages of this book. Our volume was exhibited at the Designer Bookbinders Exhibition at Leighton House, 11-25 November 1985, and illustrated in “The New Bookbinder” (vol. 8, 1988, p.74; vol. 10, 1990, p. 52 [with color plates opposite p. 45]; and vol. 13, 1993, p. 8). James discussed the binding in great detail in volume 10, commenting that, “this is one of the bindings I most enjoyed working on, as it presented me with a number of challenges and gave me a great deal of enjoyment. I hope Mr. Chesterton would have been amused.” She recruited her father



to turn the brass doorknob (with the finial of an old round-pin electrical plug) and she was particularly pleased with the door, which continues to open as intended. James served as president of the Designer Bookbinders from 1990 to 1996. According to her biography on the organization’s website, she conceives fine bindings “primarily in terms of colour and formal/informal design relationships.” Using studio-dyed leathers, she creates covers which often exhibit “geometrical hard-edge onlays and inlays alongside informal and free-flowing elements.” She has published two books on her craft, “The Art of Binding Books” (1991) and “The Handmade Book” (2000). (ST12840)

94 (BINDINGS - ANN THORNTON). (SHAKESPEARE HEAD PRESS). SHAKESPEARE, WILLIAM. TWENTY-FIVE SONNETS. (Stratford-upon-Avon: At the Shakespeare Head, 1922) 190 x 135 mm. (7 1/2 x 5 1/2”). 1 p.l. (blank), 3-32 pp. ONE OF 325 COPIES. FINE MODERN BLIND-STAMPED DARK GREEN CRUSHED MOROCCO BY ANN THORNTON (stamped with her gilt monogram on rear pastedown), covers divided diagonally into four quadrants, each containing a leafy branch on a pebbled background, smooth spine with vertical gilt titling, blue paste-paper endpapers and rice paper flyleaves, all edges gilt. In a sturdy slipcase covered with handmade paper. Initials and titles printed in blue. Ransom, p. 11. ♦A PRISTINE COPY. **\$2,750**



Offered here in an immaculate Designer binding, this is an attractively printed selection of 25 beloved sonnets from the press founded to produce a complete edition of Shakespeare’s works in the Bard’s hometown. Established by A. H. Bullen in 1904, the Shakespeare Head Press was acquired by Oxford book dealer Basil Blackwell after Bullen’s death in 1920, and operated by printer and typographer Bernard Newdigate, under whose direction it “began to produce finely printed and designed books in the private press tradition.” (Oxford Companion to the Book) Binder Ann Thornton was elected a licentiate of Designer Bookbinders in 1992 and a Fellow in 1995. She prefers traditional methods and materials for her work, which is represented in the British Library, the Royal Library of Copenhagen, and many private collections. (ST15116)

A Cruel, Disturbing, and Erotic Work, in a Binding to Match

95 (BINDINGS - ANNE GIORDAN). MIRBEAU, OCTAVE. LE JARDIN DES SUPPLICES. [THE GARDEN OF TORTURES]. (Paris: La Connaissance, 1925) 335 x 250 mm. (13 1/8 x 10”). 4 p.l. (first blank), xviii, [2], 210 pp., [2] leaves. No. 91 OF 102 COPIES on Montgolfier paper (and one unique copy on Japon Impérial). DRAMATIC MODERN WRAP-AROUND BINDING BY ANNE GIORDAN depicting the titular “Garden of Tortures” IN ONLAYS OF PURPLE, RED, GREEN, AND BLACK MOROCCO accented with gilt and black and white paint, with rays of light shining through skeletal trees onto a cascade of blood running over black and purple rocks into a green lake, title in gilt on spine, PALE YELLOW MOROCCO DOUBLURES framed in green and purple morocco, paste endpapers in coordinating hues, top edge marbled, other edges untrimmed. Original illustrated wrappers bound in. In a matching purple morocco-trimmed chemise and purple cloth slipcase. Illustrated by Gio Colucci with title vignette, decorative woodcut initials, and head- and tailpieces printed in red and black using the pochoir technique, 14 ETCHINGS COLORED BY HAND in vivid hues and gold, and with AN ADDITIONAL BLACK & WHITE SUITE of the wood-engraved decorations and the etchings bound in at rear. ♦Half a dozen leaves with a sprinkling of foxing to tail margins, otherwise AN ESPECIALLY FINE COPY, clean and bright internally with brilliant coloring, and the binding as new. **\$4,800**





The shockingly lurid nature of this fin-de-siècle novel is emphasized by our powerful binding and vivid engravings. Written by French journalist, playwright, novelist, and anarchist sympathizer Octave Mirbeau (1848-1917), the “Garden of Tortures” is most famous for its depiction of the sadistic Clara, who achieves erotic delight from everything depraved and debauched. The narrator encounters this infamous woman on a trip to China, where all manner of cruelties are acted out for her amusement within the walls of perfectly manicured gardens, and the work’s language and imagery are just as disturbing today as in 1899, when the novel was first published. Accompanying the text is a series of provocative engravings inspired by the look of Japanese woodblock prints. The images match the brutality of the narrative—peacocks feast on blood, mask-like faces stare at the reader as rictuses, and the bodies of nude women writhe and contort across the page—while the addition of bold streaks of color emphasizes the heightened, even absurd, actions and emotions of the characters. The artist, Gio Colucci (1892-1974), was known as “the king of color,” and worked in a variety of media, including painting, sculpture, ceramics, and architecture. As a painter he was similarly eclectic, experimenting with Cubist, abstract, and Expressionist styles. Our binder, Anne Giordian, has participated in numerous exhibitions both in France and internationally, and continues to operate a thriving atelier on the outskirts of Strassburg. For the present binding, completed in 2003, Giordian has manifested a vision that is at once beautiful and distorted, much like the novel itself. In homage to Colucci’s engravings, she favors a bold color scheme and includes abstracted and sinister shapes to suggest the dreadful garden we are about to encounter. (ST15114)

One of 15 Special Bindings

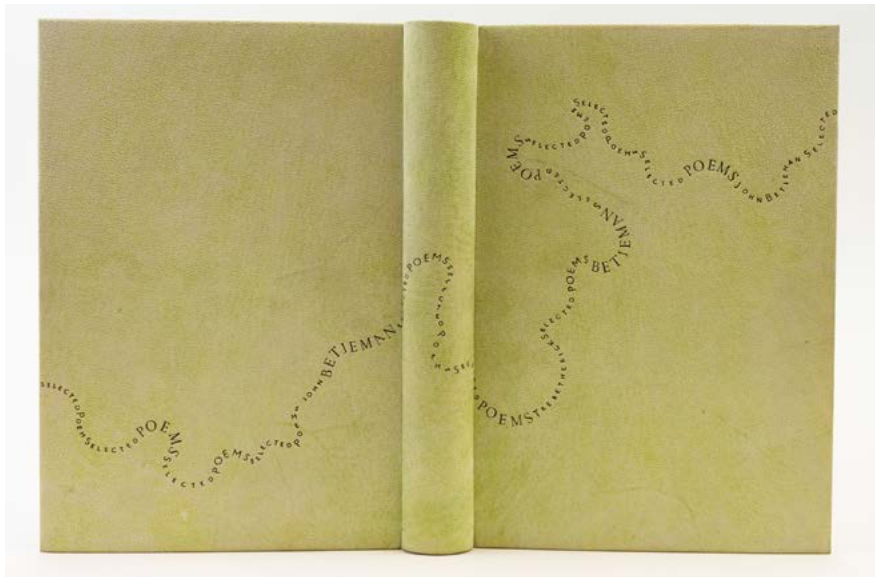
96 (BINDINGS - JULIAN THOMAS FOR GWASG GREGYNOG). HERBERT, GEORGE. SUNDRIE PIECES. (Newtown: Gwasg Gregynog, 2003) 307 x 185 mm. (12 1/8 x 7 1/4”). xvi, [2], 99, [1] pp., [1] leaf (colophon). Edited by the Earl of Powis. No. III OF 15 SPECIALLY BOUND COPIES (of 200 total). LOVELY MULTI-COLORED CALF AND PURPLE GOATSKIN BY JULIAN THOMAS (signed in pencil in the colophon), the calf dyed various shades of green, blue, purple, pink, and yellow, the pattern suggestive of a landscape with a small house in the foreground, spine and covers with goatskin inlay forming the shape of a cross when completely open, gilt halo radiating from behind the cross, smooth spine with gilt lettering, top edge dyed yellow. Suite of plates in a mustard yellow cloth box, housed together in a matching clamshell box lined with velvet, the box spine with dark purple goatskin label and gilt lettering. Printed in purple and black, with 24 wood-engraved illustrations by Sarah van Niekerk, and WITH AN ADDITIONAL SUITE OF ENGRAVINGS SIGNED AND NUMBERED BY THE ARTIST. With prospectus, two photocopied articles, and correspondence between Julian Thomas and Anthony Dowd loosely laid in. ♦In mint condition. **\$4,000**

In celebration of the 80th anniversary of the first book issued by the Gregynog Press in 1923, this limited edition again features the writing of Welsh-born poet George Herbert, in a very pleasing conjunction of fine printing, exquisite woodcut illustration, and sumptuous binding. The religious poetry of orator and theologian George Herbert (1593-1633), featured in the Press’ first publication, is here expanded to include excerpts from his prose work, “The County Parson,” as well as many amusing proverbs and aphorisms collected by Herbert. These little sayings, originally published as “Outlandish Proverbs” after Herbert’s death, are cleverly sprinkled throughout the book in purple ink, adding unexpected dashes of levity. Accompanying the text are a series of excellent woodcut illustrations by Sarah van Niekerk, whose work bears a striking resemblance to that of her mentor and frequent Gregynog collaborator, Gertrude Hermes. Both precise and whimsical, Niekerk’s illustrations are an elegant match for the poetry at hand. A highly favorable review in the Society of Wood Engravers Magazine (here loosely laid in) notes that her “technical skill matches Herbert’s command of metre and rhyme: craft for each is bent to a divine and not a worldly purpose, baptised to a new and better use and life.” Our copy is one of 15 specially bound by Julian Thomas, Head Binder at the National Library of Wales from 1969 until his retirement in 2011, and a Fellow of Designer Bookbinders since 1996. He trained with John Ewart Bowen, who apprenticed at the original Gregynog Press under George Fisher. The binding seems to play off a memorable poem by Herbert called “The Windows,” reproduced here on p. 22, in which he compares a preacher to a pane of glass through which God’s light may shine. When our binding is open, we may read the central shape as both a cross and a window, with brilliant gilt rays streaming through and amplifying the world around it with joyful color. Founded in 1922 by two spinster sisters, Gwendoline (1882-1951) and Margaret (1884-1963) Davies, the original Gregynog Press produced 42 works between 1923 and 1942. Cave says that the books printed by the Gregynog Press “more than bear comparison with the work of any other private press,” and “in the design and execution of bindings, the Gregynog Press was far superior to any, the Doves Press included.” It was revived in 1978 by the University of Wales under the name Gwasg Gregynog and continues to produce fine quality work to this day. (ST15552)



97 (BINDINGS - JO BIRD). BETJEMAN, JOHN. SELECTED POEMS. (London: The Folio Society, 2004) 227 x 157 mm. (9 x 6 1/8”). xiv, [2], 222 pp. Edited by Alan Powers. WHIMSICAL PALE GREEN REVERSED GOATSKIN BY JO BIRD, covers and smooth spine with meandering lettering stamped in black, green endpapers and edges blind-stamped repeatedly with author and title, free endleaves with several circles cut out. In a gray hand-dyed sheepskin chemise with round cut-outs and blind lettering and a matching sheepskin-backed clamshell box lined with pale green goatskin. Illustrated with black & white photographs and with numerous color drawings by Peter Bailey in the text. Binder’s statement and care instructions laid in. ♦A couple of tiny, faint spots to lower board, otherwise in mint condition inside and out. **\$4,000**

This appealing binding was awarded First Prize and the Mansfield Silver Medal in The Bookbinding Competition of 2005. Its creator became a licentiate of Designer Bookbinders the following year, and was elected a Fellow in 2010. Bird received a post-graduate diploma in fine bookbinding at London College of Communication, and worked at several trade binderies, including Shepherds and Bernard Quaritch, between 2000 and 2005, when she set up her own workshop. She says of her binding philosophy, “My aim is to entice and excite the reader into the book, and to achieve harmony between design and function. Through my designs I look to convey an essential element of the book.” For this prize-winning binding, she “wanted to reflect the themes of rural and urban lifestyle that can be found in Betjeman’s poetry. The green suede with the playful flowing text that follows the shape of the Cornwall coastline represents Betjeman’s fondness for the English countryside and is tactile in texture. The grey chemise . . . represents his passion for cityscapes.” Sir John Betjeman



(1906-84) was a journalist, a beloved television personality, and the most popular English poet since Rudyard Kipling. He served as Poet Laureate of the United Kingdom for the final 12 years of his life. Philip Larkin said that Betjeman “offers us something we cannot find in any other writer—a gaiety, a sense of the ridiculous, an affection for human beings and how and where they live, a vivid and vivacious portrait of mid-twentieth-century English social life.” (ST15550)

A Dramatic Modern Iridescent Binding Using Exotic Materials

98 (BINDINGS - FLORENT ROUSSEAU). GIDE, ANDRÉ. L'ÉCOLE DES FEMMES. [SCHOOL FOR WIVES]. (Paris: Librairie Gallimard, 1929) 168 x 109 mm. (6 5/8 x 4 1/4”). 172 pp., [2] leaves. No. H.LXXXII of 547 printed on Holland paper. SPLENDID METAL AND ABALONE SHELL BINDING BY FLORENT ROUSSEAU (his leather label dated 2017 on rear doublure), covers with brushed and corrugated silver metal frame, central panel of abalone shells secured with metal studs, silver-pink textured leather spine and doublures, lavender suede endleaves, original gray-blue paper wrappers bound in, suede-lined gray morocco chemise with silver lettering on the spine, gray paper slipcase. ♦A pristine copy. \$3,750

This is the first volume of a trilogy examining marriage with Gide’s typically piercing psychological insight, offered here in a dramatic binding by modern French master Florent Rousseau. Bearing the same title as the classic Molière play “School for Wives,” this work records in diary form a woman’s evolution from starry-eyed fiancée to disillusioned wife. Gide (1869-1951) was described in his New York Times obituary as “France’s greatest contemporary man of letters” who has been “judged the greatest French writer of this century by the literary cognoscenti.” He received the Nobel Prize for literature in 1947. Binder Florent Rousseau frequently employs non-traditional materials, particularly metal, in his bindings. Rousseau studied binding at the Central Union of Decorative Arts and took gilding courses at the Estienne school. After working for three years at Établissements Julien to perfect his leatherwork, he opened his own atelier in Paris in 1988. As a binder, he endeavors to link his coverings to the content of the volume. Here, the iridescent abalone shells, which change color and brilliance, depending on the angle from which they are viewed, are a perfect metaphor for the changing perceptions of the novel’s heroine. As an indication of Rousseau’s reputation as a binder, a 30-year retrospective of his work was held at the Bibliotheca Wittrockiana in 2018. (ST15091)



III. INCUNABULA, ARRANGED CHRONOLOGICALLY

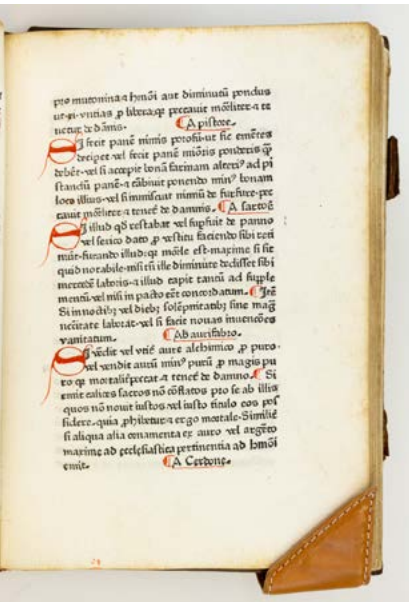
Issued by the First Printer in Cologne, Covered by a Major Cologne Binder, A Fine, Fresh Copy Internally, with the Rubricator’s Collation Signatures Throughout



99 ANTONINUS FLORENTINUS. (BINDINGS - MASTER OF THE ROSE). CONFESSIOALE: DEFECERUNT SCRUTANTER SCRUTINIO. [with] JOHANNES CHRYSOSTOMUS. SERMO DE POENITENTIA. (Cologne: Ulrich Zel, ca. 1470) 217 x 144 mm. (8 1/2 x 5 3/4”). [144] leaves (last blank). Single column, 27 lines to the page, gothic type. Second Edition. ATTRACTIVE CONTEMPORARY BLIND-STAMPED CALF over thick wooden boards BY THE COLOGNE WORKSHOP OF THE MASTER OF THE ROSE (Kyriss 100), covers with blind-ruled frames, the outer one stamped with rosettes (Kyriss 100.01, 100.03) and rampant lion lozenges (Kyriss 100.06), inner frame with leaf-and-branch roll, central panel in diapered compartments decorated with either a rosette or a lozenge containing a rampant lion or unicorn (Kyriss 100.02), upper cover with inked vellum title label and two brass catch plates, raised bands, spine panels stamped with rosettes and lozenges, lower cover with brass anchor plates and part of triangular iron plate at head (for chaining?). Rubricated throughout, hand-painted initials in red, many with extensions into the margin. Pastedown with early ink inscription in Latin and Greek, evidence of bookplate removal;

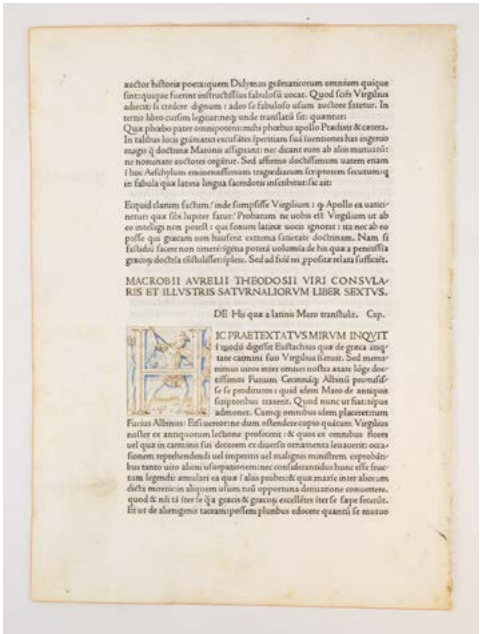
front free endpaper inscribed in ink with publication place and printer; rear pastedown with later pencilled bibliographic citations. Leaves signed at bottom throughout in red in a contemporaneous hand. Goff A-787; BMC I, 182; ISTC ia00787000. For the binding: Kyriss 100, stamps 1, 2, 3, 6; EBDB w000169. ♦Half a dozen small stains to covers, a third of head spine compartment and all of tail compartment leather lacking, leather separating in places at joints, a handful of small wormtrails to pastedowns, margins of leaves with mild intermittent foxing and isolated minor smudges, otherwise a fine copy, clean and remarkably fresh internally, the thick paper with very ample margins (see below), and the binding solid and quite pleasing despite its defects. \$16,000

This is a very desirable copy of an influential text on confession printed by the first press in Cologne and bound by the workshop considered by Kyriss to be the leading secular bindery in that city. Ulrich Zel (d. ca. 1507) served an apprenticeship with Johann Fust and Peter Schoeffer before matriculating at the University of Cologne in 1464. He became the first printer in the city when he issued an edition of Cicero’s “De Officiis” sometime in 1465 (his first dated work was in 1466), and he printed approximately 200 books on various subjects before the end of the century. The text here is the first of three treatises on the rite of confession by Florentine archbishop St. Antoninus (1389-1459), collectively known as the “Confessionale” or “Summa Confessionalis.” Our volume deals with the powers of the confessor, the Seven Deadly Sins, methods of interrogating persons of varying social classes, absolution, and the imposition of penance. The final nine pages of the volume contain a sermon on repentance attributed (probably erroneously) to the fifth century bishop of Antioch, St. John Chrysostom. The binder here was dubbed by Kyriss the “Rose Master” for his most frequently used tool. The Rose Master’s bindery was active from 1470-91, and Kyriss has identified 72 bindings produced there, using 42 tools. All of the tools that appear on our binding may be found in EBDB, and the design on the covers here is quite similar to that pictured in Kyriss plate 204. The iron plate on the rear cover indicates that our volume was likely chained in a monastic or ecclesiastical library, and the Latin inscription on the front pastedown, “Sufficiat mihi gratia Domini” (“The grace of the Lord is sufficient for me”) is most appropriate for a work dealing with confession and absolution. The size of the margins here is demonstrated by the presence of hand-written signatures at the time of rubrication in the bottom margins throughout. (ST15127)



An Unusual Opportunity to Obtain the Delightful Work of the Putti Master

100 MASTER OF THE PUTTI. PRINTED LEAVES, OFFERED INDIVIDUALLY, FROM A COPY OF **MACROBIUS.** (Venice: Nicolaus Jenson, 1472) 300 x 219 mm. (and one slightly narrower). (11 3/4 x 8 1/2"). Single column, 40 lines to the page, roman type. Mounted with archival tape and matted. One leaf with two two-line initials painted in blue, and EACH LEAF WITH A BEAUTIFULLY DRAWN INITIAL BY THE MASTER OF THE PUTTI, measuring 48 mm. tall and done in a light brown ink wash with blue shadowing, FEATURING A THREE-DIMENSIONAL INHABITATION by various classical figures, including A SATYR, A ROMAN SOLDIER, A PUTTO WITH A DOG, OR A MERMAN. See: Lilian Armstrong, "Renaissance Miniature Painters & Classical Imagery. The Master of the Putti & his Venetian Workshop." ♦ The leaves probably washed (judging from the faintness of a few annotations), a little light foxing (a bit heavier in one example), one leaf with a thin dampstain affecting a few lines of text, another leaf with a small marginal repair, but THE INITIALS PERFECTLY PRESERVED, and the leaves fresh and bright, with their charm almost entirely undiminished. **\$1,800 to \$2,500**



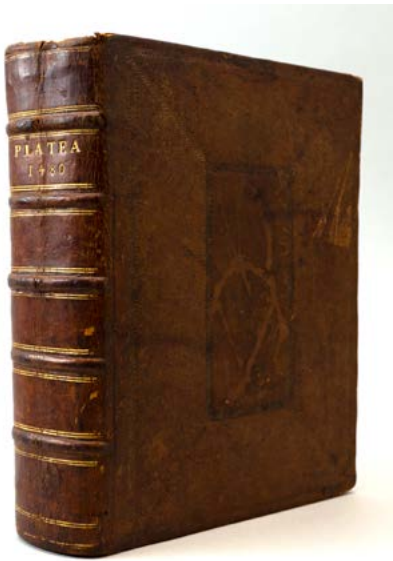
The delightful initials that grace these incunabular leaves can be definitively attributed to the Master of the Putti, an artist who was active in Venice at the advent of printing there in 1469 and who is said to have worked until 1473. According to Armstrong, "The Putti Master's work is always dominated by the harmonious relationship of the pictorial image to the letters of the page of text." His style can be further identified through his use of "littera mantiniana" initials, in which the letter forms are sculpted or beveled to appear three dimensional, and his use of Roman motifs, rendered "in a vigorously 'antique' style." As can be seen in the present leaves, he also favored single figures (satyr, soldier, etc.) over scenic treatment, in the embellishment of initials. Although the Master occasionally worked in color, the vast majority of his initials are drawn in ink and sepia wash, with occasional single-color highlights, a style clearly influenced by the grisaille miniaturists of the Medieval period. Aesthetically, this

technique was well suited for the new print medium. As Armstrong notes, "The pen and ink drawings delicately enliven . . . [the] page, instead of standing in sharp contrast to it. The combination of sensitive decoration and classical imagery appealed to the purchasers of the magnificently printed Latin texts, and must have been the basis for the artist's success." Armstrong says that our Master embellished manuscripts for the Venetian aristocracy and had a special relationship with the printer Nicolaus Jenson, for whom she says he illustrated 15 books. The present leaves are part of this collaboration, being from a copy of the first edition of Macrobius' commentary on Cicero's "Dream of Scipio." Printed volumes with Putti Master decoration almost never appear on the market, and when they do, these particular artistic enhancements (when combined with the early printing dates of the books they enliven), result in extraordinarily high prices. The present leaves offer a special opportunity to acquire work that otherwise would be prohibitively expensive. (ST15435)

The Unsurpassably Fresh and Clean Fürstenberg Copy

101 PLATEA, FRANCISCUS DE. OPUS RESTITUTIONUM, USURARUM, EXCOMMUNICATIONUM. [bound with] **ANTONINUS FLORENTINUS.** DE CENSURIS. DE SPONSALIBUS ET MATRIMONIO. (Venice: Johannes de Colonia and Johannes Manthen, 1477, 1480) 230 x 170 mm. (9 x 6 3/4"). [151] leaves; [136] leaves (lacking the initial blank in the first work but including the terminal blank of the first work and the initial blank of the second). Double column, 40 lines to the page (41 lines in second work), gothic type. 18th century panelled calf, raised bands flanked by gilt rules, one panel with gilt titling. Capital spaces with guide-

letters. Front pastedown with bookplates of Louis-Cosmé-Damian Rolandin of Marseilles and of the famous bibliophile Hans Fürstenberg; the name(?) "Bleiard" written at the end of the colophon of the first work; a handful of brief marginal notes in an early hand (a number of manuscript additions in the same hand to an index). Goff P-758; BMC V, 227; ISTC ip00758000. Goff A-777; BMC V, 236; ISTC ia00777000. ♦ Leather somewhat scuffed and dried, corners and top of spine somewhat worn, but the binding absolutely tight and with no significant wear to joints. Five leaves stained (probably by accident with wax), final leaf with small burn to fore edge, isolated quite light foxing elsewhere, inoffensive minor worming in first few and last few leaves; in all other ways, AN EXTRAORDINARILY FINE COPY INTERNALLY, EXCEPTIONALLY BRIGHT, SMOOTH, AND FRESH with generous margins, the first work as close to pristine as one could hope for in a 15th century book. **\$9,500**



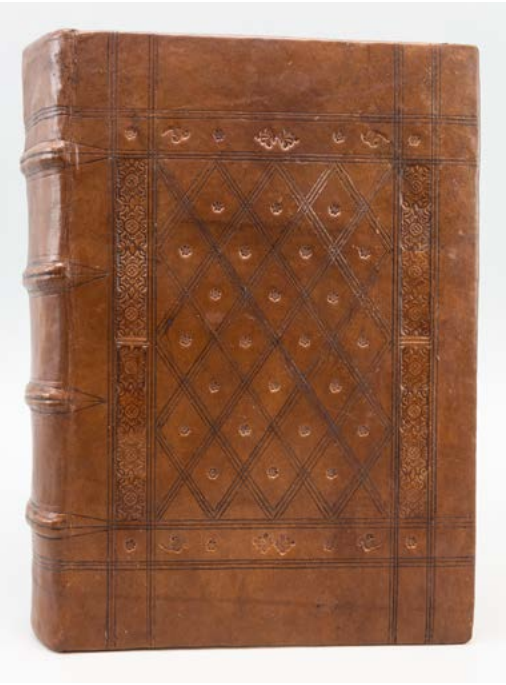
Beautifully fresh and clean internally, and with excellent provenance, this is a fine Venetian printing of two theological treatises. The first of the two items in this volume is the chief work of Platea, also called Piazza (1424-60), a Franciscan born in Bologna. It is a treatise on moral theology dealing with excommunication, usury, and restitution. These last two subjects are intimately related because someone guilty of usury was bound to the restitution of the usurious interest before he could be forgiven (the guilt was even passed on to his heirs if they inherited the money of the deceased). The second incunable here comprises those

sections from the "Summa" of Antoninus (see next item) dealing with ecclesiastical censure (including excommunication) as well as betrothal and marriage (clandestine marriage was cause for ecclesiastical censure). The texts of both of these works appear here as page-for-page reprints of the 1474 editions issued by the same printer, Johannes de Colonia, who married the widow of prominent Venetian printer Johannes de Spira, and worked in partnership with Wendelin de Spira until 1473. His partnership with fellow German emigré Manthen was a continuation of that business and utilized many of the de Spira fonts. It was a productive partnership, printing more than 85 editions from 1474 to 1480. For former owner Hans (also Jean) Fürstenberg, see item #48, above. (CEH1911)

A Jenson Folio with Two Glorious Illuminated Initials

102 ANTONINUS FLORENTINUS. SUMMA THEOLOGICA PARS I. (Venice: Nicolaus Jenson, 15 December 1479) 310 x 210 mm. (12 18 x 8 1/8"). [254] leaves. Double column, 55 lines to the page, plus headline, gothic type. **Part I of four separately printed parts.** Second Printing. Excellent retrospective dark brown sheepskin tooled in blind, covers with plain rule and floral roll frame, central panel diapered, with rosette stamps within the lozenge compartments, raised bands. Capitals struck with red, hand-painted initials and paragraph marks in red or blue, TWO VERY FINE LARGE (12-line and 15-line) ORNATE INITIALS in red, blue, and green, with descenders running the length of the text, that on the larger initial extending across the tail edge, THE INITIALS AND DESCENDERS HIGHLIGHTED WITH BURNISHED GOLD. Goff A-872; BMC V, 179; ISTC ia00872000. ♦ A couple of openings faintly browned, minor worming to last few quires (with solitary marginal wormhole going through about two-thirds of the text), isolated trivial stains, but all of these imperfections trivial,





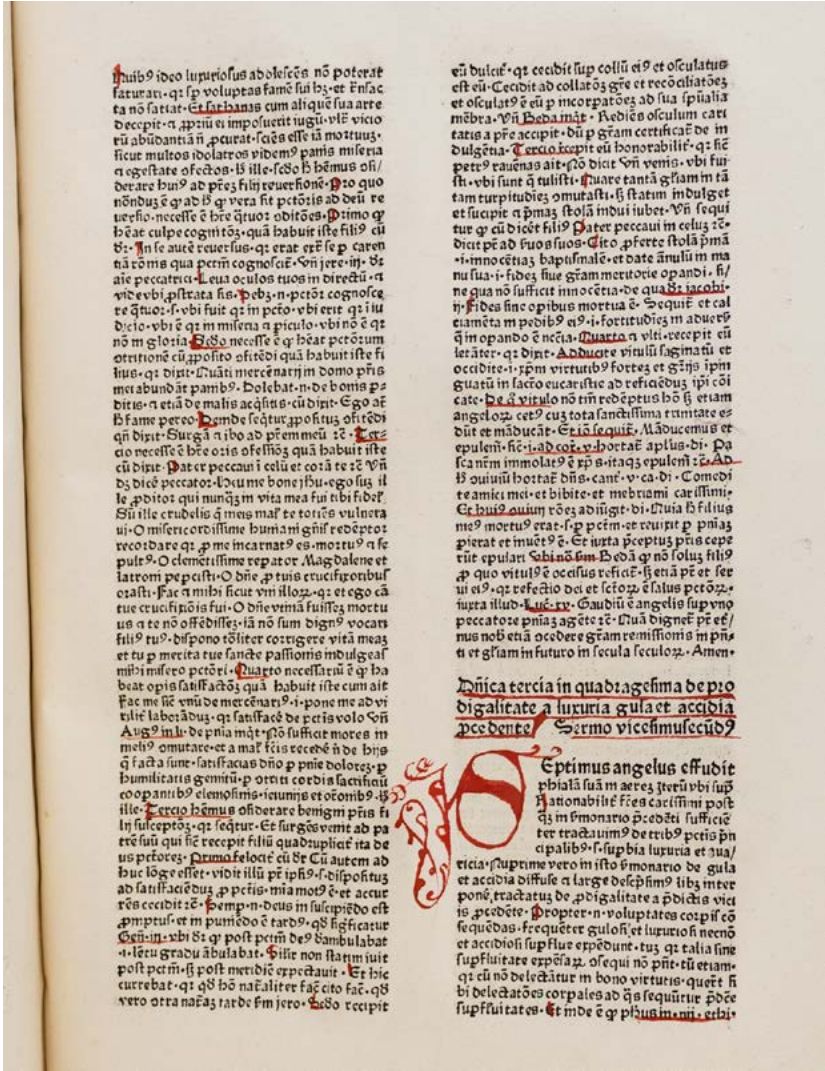
and, in all, a nearly fine copy—clean, fresh, well-margined, and mostly bright internally, and in a scarcely worn sympathetic binding. **\$8,500**

This is a very appealing copy of an early printing (following the original edition by one year) of the first part of the principal work by a great Medieval churchman; it is printed by one of the two or three most celebrated of incunabular printers; and, as a bonus, the volume boasts two beautiful illuminated initials. As a whole, the “Summa,” the work upon which the theological fame of Antoninus (1389-1459) rests, is, in the words of the Catholic Encyclopedia, “probably the first—certainly the most comprehensive—treatment from a practical point of view of Christian ethics, asceticism, and sociology in the Middle Ages. It gives to Antoninus the place of honor in moral theology between St. Thomas and St. Alphonsus Ligouri.” Our first part addresses the soul and its faculties, the passions, sin, and the law. As was the case with other expansive 15th century printings, the individual parts of this work were treated by

their early printers (and have ever since been similarly treated) as distinct works. Andreas de Paltascichis, for example, printed the third tome only, and Heilbronn, Drach, Marinus Saracenus, and the partners Colonia and Manthen each printed only the first or second part. Although he was at work for only a decade, Nicolaus Jenson (1420-80) was one of the greatest printers of the 15th century. Operating as many as a dozen presses at one time, he is thought to have produced some 100 or more editions, and all of them touched with beauty. Like his other legal and theological texts, the “Summa” is printed in Jenson’s rounded and readable gothic type, made even more pleasing to the eye by the spacious margins here. While he is known for his elegant roman letter forms, as early as 1474 Jenson had cut a gothic typeface that was widely imitated, coming into common use throughout Italy, Germany, and Switzerland in the 1480s. The beauty of Jenson’s type and printing is enhanced here by the unusually elaborate and altogether striking painted and burnished gold initials that open the prologue and main text. (ST15191)

103 CARCANO, MICHAEL DE. SERMONARIUM DE PECCATIS PER ADVENTUM ET PER DUAS QUADRAGESIMAS. (Basel: Michael Wenssler, 29 May 1479) 420 x 280 mm. (16 1/2 x 11 1/4”). [273] leaves (of 274; lacking initial blank). Double column, 60 lines to the page, gothic type. Imposing 17th or 18th century blind-stamped pigskin over bevelled wooden boards, covers with multiple concentric frames of blind rules and foliate or palmette rolls, central panel of upper cover with oval wreath containing the figure of a haloed, hooded monk (St. Bernard?) holding a book and a lily, that of the lower cover with supralibros of the Carthusian monastery of Mauerbach in Austria; raised bands, two original brass clasps (lacking the head of one rivet attaching a strap). Rubricated and with hand-painted initials in red. Goff C-195; BMC III, 726; ISTC ic00195000. ♦ Binding a bit soiled and rubbed, but quite sound; isolated trivial smudges or stains, a handful of small wormholes to margins of last few quires, but AN EXCEPTIONALLY FRESH AND CLEAN COPY INTERNALLY, WITH VAST MARGINS. **\$12,500**

This is a very attractive copy, with amazingly fresh leaves, of an imposing collection of sermons on sin for use in the penitential Church seasons of Advent and Lent, issued by one of the first printers in Basel. One of the few 15th century authors to have his works printed during his lifetime, Milan-born Franciscan friar Michael de Carcano (1427-84) delivered sermons over a period of nearly 30 years in most of the major cities of northern and central Italy, including Florence, Milan, Mantua, Bologna, Venice, and Perugia. He was especially known for inveighing against usury—which he



▲ 103

old) morocco label. In a well-made and attractive morocco-backed slipcase and fleece-lined inner folder. Beginning of text WITH A SPLENDID VERY LARGE PAINTED INITIAL ON A SHIMMERING GOLD GROUND, INFILLED WITH PAINTED FLOWERS AND LEAVES ON TWINING STEMS, AND TERMINATING IN THE HEAD OF A HORNED DRAGON, the main part of the letter 16-lines high and with a marginal extension stretching most of the way down the page, the work done with varying shades of blue, magenta, green, orange, salmon, and white, THE WHOLE EXECUTED WITH GREAT SKILL AND DELICACY. Two other carefully drawn initials (three and four lines high) filled in with brown ink by a contemporary hand. Front blank with three 16th century inscriptions by John Bullingham, first text leaf with the 17th century signature of P. Tyrwhitt; monogrammed leather bookplate of Charles C. Kalbfleisch (for Bullingham and Kalbfleisch, see below). Goff T-230; BMC V, 356; ISTC it00230000. ♦ Leather just a little pitted and marked, joints lightly rubbed, but a completely solid and quite appealing early binding. Last quarter of book with faint dampstain at bottom (becoming gradually more apparent toward the end, with final quire a bit browned and softened in margin), lower margin of last nine leaves with branching wormhole (reaching two inches in length, but well away from text), a few additional trivial imperfections, but the text otherwise in fine condition, with the great majority of gatherings in extraordinarily fresh, clean, and smooth condition. **\$6,500**

An impressive and desirable book in terms of content, printing history, decoration, and provenance, this famous commentary by Aquinas on the four Gospels appears here as the first book printed by Hermann Liechtenstein at the press he founded in Venice and the only book he issued in partnership with Johannes Hamman. Born in Cologne, Hermann Liechtenstein (d. 1494) printed in Vicenza between 1475 and 1480 and then in Venice from 1482 until his death. In his 20 years of printing, Liechtenstein produced a substantial quantity of books, employing both roman and

extended into virulent anti-Semitic attacks on Jewish money lenders—and was instrumental in the founding of “montes pietatis,” non-profit charitable institutions that lent money at modest rates. Originally from Strassburg, Michael Wenssler (ca. 1445-1512?) matriculated at the University of Basel in 1462, and issued the first book from his press 10 years later. He was one of the first three printers at work in the city, where he operated a press that employed as many as 30 people and produced more than 150 works. Financial problems led him to flee the city in 1491, and he was subsequently found printing in Lyon, Mâcon, and Cluny. The Mauerbach Charterhouse on the outskirts of Vienna was founded in 1314, and continued as a monastery until 1782, despite onslaughts by forces of the Ottoman Empire in the 16th and 17th centuries. (ST15113)

104 THOMAS AQUINAS. CATENA AUREA SUPER QUATTUOR EVANGELISTAS. (Venice: Hermannus Liechtenstein and Johannes Hamman, 1482) 305 x 200 mm. (12 x 8”). [384] leaves, including the initial blank. Double column, 62 lines to the page, gothic letter (the Latin text in a larger face than the commentary). Attractive old (17th century?) dark marbled calf (head of spine repaired with morocco, which occupies about one third of top compartment), old (or skillfully made to look

gothic typefaces, depending upon how appropriate they were for the content of the text he was printing. Bullingham (d. 1598) was domestic chaplain to Bishop Gardiner and was himself Bishop of Gloucester for the last 17 years of his life, during which time he was scurrilously attacked by Martin Marprelate as a “Massmonger” (i.e., Catholic sympathizer). Our volume was later in the library of the discriminating American collector Charles C. Kalbfleisch (1868-1943), who was particularly interested in early books and fine bindings and who was known for choosing only the finest copies available. In a sale entitled “The Arts of the Book . . . the Splendid Library Formed by the Late Charles C. Kalbfleisch, New York,” Parke-Bernet sold much of his collection in January of 1944 (the present item was lot 34, fetching a hammer price of \$150). The exquisite opening “A” in the ivy-leaf style is beautifully designed, artfully executed, and in a magnificent state of preservation—but the illuminator was clearly a better painter than a Latin student, because the opening initial should have been an “S”! (CEH1901)



leaves and multiple gold bezants running the length of the text column. Goff H-206; BMC V, 279; ISTC ih00206000. ♦About half a dozen openings with faint dampstains to head and fore margins, a very small portion of gold flaked from the illuminated initial, occasional trivial stains, smudges, or mild foxing, otherwise unusually fine, the text remarkably clean and fresh, and the elaborately decorated sympathetic binding unworn. \$8,500

This is an attractive Venetian printing of St. Jerome's popular hagiography of the Desert Fathers, composed in the late fourth century A.D. and first printed in 1474. One of the four great Latin Doctors of the Church, Hieronymus, or Jerome (ca. 347-420) himself spent two years as a hermit in the desert, an experience that perhaps led to his interest in the early Christian ascetics of Egypt. This work contains his lives of St. Paul the Hermit, Hilarion, and Malchus, as well as a history of Egyptian monks long attributed to Jerome, but in fact a translation of a Greek



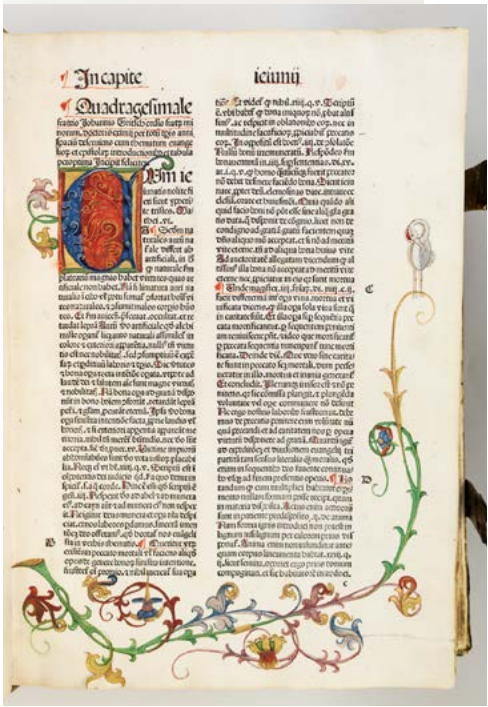
work done by his friend Rufinus. The second work here is a treatise usually appearing under the title “Admonitio ad Nonsuindam Reclusam seu Liber de Studio Virtutum.” This guide to living a virtuous life was originally attributed to Jerome but is now believed to be the work of Adalgerus, a 10th century Benedictine bishop of Augsburg. Much of the book’s advice draws heavily from the Rule of St. Benedict—charity, obedience, and governing one’s speech are among its first recommendations. According to BMC, Octavianus began working in Venice in 1479, and only printed books for five years before devoting himself exclusively to publishing, outsourcing the press work. Our “Vitas Patrum” was one of the last works printed on his own press. This is a scarce and sought-after book. We traced two copies at auction this century: one in a shabby 19th century binding and a text with mold and other serious issues which sold for an all-in price of \$4,750 at Swann in 2018, and a copy in modern calf, dampstained, wormed, and with text loss on one page that fetched an all-in price of £4,320 (approximately \$7,154) at Bonhams in 2009. (ST15198g)

A Fine Copy in 15th Century Pigskin, with a Striking Illuminated Initial and Border



106 GRITSCH, JOHANNES [i.e., CONRADUS]. QUADRAGESIMALE. ([Strassburg: Printer of the 1483 “Vitas Patrum”], 5 February 1484) 325 x 220 mm. (12 3/4 x 8 1/2”). [226] leaves, first and last blank. Double columns, 50 lines and headline in gothic type. The Registrum [quires a and b] in the types of Michael Wenssler, Basel. Four leaves (o4/o5, y/3/y6) printed on slightly shorter paper. Excellent contemporary blind-stamped pigskin, covers with blind-rule frame, central panel divided into quarters by diagonal rules, upper cover with small octagonal stamp in three of these compartments, author’s name in ink at head of board, both covers with brass corner guards and central boss (all original except boss on lower cover), lower cover with small hole near head edge where chain was once attached, two leather straps with brass catches, raised bands, expertly rebacked to style by Bernard Middleton, spine panels decorated in blind, with central lozenge containing a leaping hart flanked on either side by a banner, a star tool in each corner, newer endpapers, hinges reinforced. In a modern brown linen drop-back box. Paragraph marks in red, capitals struck with red, three-line hand-painted red initials at beginning of sections, incipit on c1r with A 10-LINE DECORATIVE INITIAL IN RED, BLUE, AND GREEN ON BRUSHED GOLD, acanthus leaves within letter and its center highlighted in white

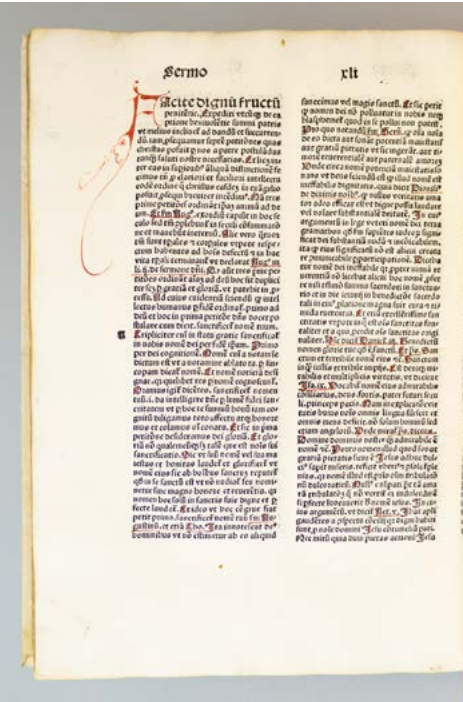
and gold, a pink and a gold leaf extending into border, and LOWER BORDER WITH A SPRAY OF LEAFY PASSIONFLOWER VINES in colors and gold extending halfway up the fore-edge margin, where it is TOPPED WITH A GRAY AND RED CRANE. Front pastedown and endpaper with neat bibliographical notes in blue ink or pencil, endleaf with bookplate of Swedish collector Victor von Stedingk (1899-1983); front flyleaf with two early ink inscriptions, one of the Carmelites of Bamberg. Goff G-500; BMC I, 98; ISTC ig00500000. ♦Boards a bit soiled and with a couple of short scratches, but the beautifully restored binding quite sound and pleasing. Occasional light marginal dampstain at tail of gutter, the isolated insignificant stain or smudge, but A LOVELY COPY, the text especially clean, fresh, and bright, with ample margins, the elegant decoration with rich color and no loss of gold. \$11,000



This is a handsome copy, with a very fine illuminated initial and border, of an early printed collection of Lenten sermons. Born in Basel, Franciscan friar Konrad Gritsch (ca. 1409-ca. 1475) was learned in canon law, biblical exegesis, and philosophy, and he was a stirring and popular preacher who knew how to tell a good story. First printed in Nuremberg ca. 1474, these sermons for the period from Ash Wednesday to Easter deliver their material

in an unusually lively way, a fact that no doubt contributed to their popularity. Sometimes Gritsch asks a question like *why is lightning seen before thunder is heard*, or *why is one country hotter than another*? Is it praiseworthy for a saint to mix ashes with his food? (The answer to that one is “no,” because to do so would constitute a senseless departure from the mean.) Elsewhere interest is maintained by mythological examples taken from Ovid. One sermon, for example, relates how Latona brought forth Diana and Apollo on the island of Delos and how peasants who refused to give her water for her children were turned into frogs. No one has established the identity of the Printer of the 1483 “Vitas Patrum,” but it seems likely that he had ties to Basel, or perhaps apprenticed there. According to ISTC, the Registrum is printed in the types of Basel printer Michael Wenssler, and the BMC notes that the lower case type used in the body of the text is “indistinguishable from that of Kesler (Basel).” ISTC records 28 works attributed to this printer, all issued between 1483 and 1487. The slightly shorter leaves that appear in a couple of quires are not uncommon in early books. If a printer ran out of the proper size, sheets of paper that would accommodate the text layout were substituted. The heavy pigskin binding here was originally made to be chained in a library, perhaps at a monastery, given the later Carmelite inscription. The expert restoration was done by Bernard Middleton, arguably the best British binder of recent times. This printing of the “Quadragesimale” is uncommon: the present copy is the only one recorded at auction in the past 40 years, selling in 1983 for £1,300 hammer. (CEH1902)

With Part of the Text Supplied in a Contemporaneous Hand

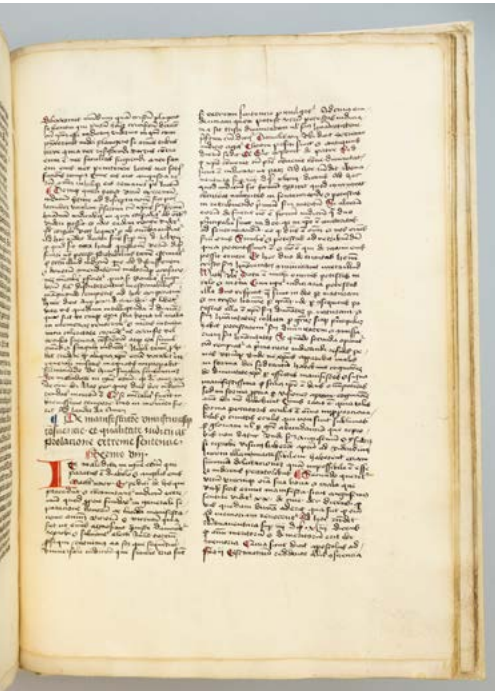


Open manuscript showing a page with a large red initial 'S' and a smaller red initial 'R' in the margin, with text in two columns.

This is a monastic copy, with considerable bibliographic interest, of the only incunabular printing of the second part of Franciscan theologian Henricus de Herpf's series of sermons for the Church year, containing homilies for saints' feast days. Named for his birthplace in Brabant, Herpf, or Harpf (ca. 1410-77) is best known for his three books of mystical theology, dealing with the joys of contemplation. The “Sermones de Sanctis” here celebrate the virtues and deeds of principal saints, beginning with St. Andrew (November 30, the beginning of Advent) and ending with St. Catherine of Alexandria (November 25). Our author then appends 12 sermons in honor of the founder of his order, St. Francis, 48 sermons on penitence, and 20 Advent sermons, ending with a poem asking the reader's gracious acceptance of his

107 HENRICUS DE HERPF. SERMONES [DE TEMPORE ET] DE SANCTIS. ([Speyer]: Peter Drach, [after 17 Jan. 1484, not after 1486]) 310 x 220 mm. (12 1/8 x 8 1/2"). [214] leaves (final blank). Double column, 48 lines to the page, gothic type. **(Six consecutive leaves supplied from another copy, including two leaves in manuscript, in an expert contemporaneous hand).** The second part, only, of two parts (containing the complete “Sermones de Sanctis”). FIRST PRINTING. Modern binding of early (17th century?) printed antiphonary leaf, smooth spine with printed paper label. Printer's device below colophon. Capitals struck in red, initials attractively rubricated in red and sometimes silver, occasionally with calligraphic flourishes (including one with a face), one of the manuscript leaves with initial in blue. Top margin of first page with early ink ownership inscription of the Carmelites of Bamberg; occasional contemporary marginalia in a fine hand. Goff H-38; BMC II, 493; ISTC ih00038000. ♦ A couple of tiny wormholes affecting letters

on first few leaves, neatly repaired marginal wormholes to same, final quire with minor stains to margin, a few other trivial defects internally, but A VERY FINE COPY, THE TEXT FRESH, BRIGHT, AND CLEAN, the margins very spacious, and the binding unworn. **\$4,500**



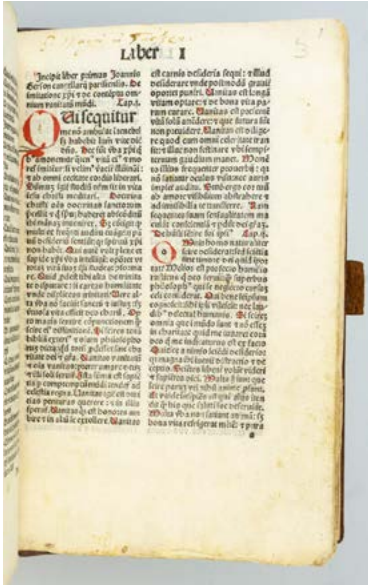
Open manuscript showing a page with a large red initial 'S' and a smaller red initial 'R' in the margin, with text in two columns.

work. The supplied leaves here make this an intriguing volume bibliographically. In Catalog 32 (1991), Bernard Rosenthal noted that contemporary manuscript leaves with text, as here, perfectly replicating that of the printed versions, were likely executed in the printer's shop. He said that “replacing leaves in manuscript when a printer found himself short a few leaves was a fairly common practice.” It also seems likely that printers occasionally used paper that was a bit shorter than other leaves in the volume, simply because they'd run out of leaves in the proper size but had some available that would work (see, e.g., another copy of this work, Reiss & Sohn lot 4429, 1 Nov. 2011). This would account for the kind of incunabular volumes that, because of vagaries in the early process of printing, often survive in a combination of printed and manuscript form, or with leaves that vary in size. One of the first printers in Speyer, Drach produced a substantial corpus of books between 1476 and 1502, though there is some question about whether the Peter Drach at work all this time was one person or a father and son. (CEH1903)

108 THOMAS À KEMPIS. IMITATIO CHRISTI. [and] GERSON, JOHANNES. DE MEDITATIONE CORDIS. ([Venice]: Peregrinus de Pasqualibus, Bononiensis and Dionysius Bertochus, 1485) 225 x 145 mm. (8 7/8 x 5 3/4"). [56] leaves. Double column, 39 lines plus headline in gothic type. Second Venetian Edition. Contemporary blind-stamped brown sheepskin over bevelled wooden boards (but perhaps originally covering a different book), boards with frame containing rosettes and wheat sheaves, central panel on upper covered diapered with compartments containing a leafy lozenge or a wheat sheaf, that on lower cover in triangles stamped with a Maria banner, lower cover with brass bosses at corners, one lacking, one replaced, raised bands, rebacked to style, catch plate and anchor from original clasp, strap lacking, late 18th century endpapers. First page of main text with capitals struck with red, first half of book with hand-painted three- to five-line red initials. Two leaves added at front with extensive ink notations in a contemporary hand; first of these leaves and a1r with additional ownership inscription of St. Mang's Abbey, Füssen. Goff I-8; BMC V, 390; ISTC ii00008000. ♦ Covers lightly scuffed, final (blank) page with a couple of small (glue?) stains, occasional minor smudges or spots to margins, otherwise an excellent copy, the binding sturdy and appealing, the leaves clean and fresh, with comfortable margins. **\$6,500**



Front cover of the book, bound in brown sheepskin over bevelled wooden boards, featuring a central panel with a rosette and wheat sheaves.



Open manuscript showing a page with a large red initial 'S' and a smaller red initial 'R' in the margin, with text in two columns.

This is a pleasing copy of Thomas à Kempis' “Imitation of Christ,” the most popular Christian work after the Bible. Here, the work is accompanied by “Meditation of the Heart” by Jean Gerson, chancellor of the University of Paris, who in this edition is actually identified as the author of both works. There was some controversy in the 16th century over the authorship of the “Imitation,” but Dutch-German canon regular Thomas à Kempis (1380-1471) is now generally considered to be responsible, based on contemporary witnesses and manuscripts signed by Thomas, as well as on his style of writing. Like Thomas, Gerson (1363-1429) urged the faithful toward a mystical approach to God, but his writing style is more academic, and his mysticism is inspired by St. Bonaventure rather than St. Bernard. In any case, the present 1485 printing marks the first time the two devotional works appeared together. Printers Peregrinus de Pasqualibus and Dionysius Bertochus set up their press in Treviso in 1482, then moved briefly to Vicenza before settling in Venice in 1484. BMC records this as the sixth of seven works they produced before their partnership ended in late 1485. Our copy was once owned by St. Mang's Abbey, a Benedictine monastery in Füssen, Germany, founded in the first half of the ninth century by Magnus of Füssen. The early annotations on the flyleaves contain short quotations from “Imitatio”—perhaps references to favorite passages. This edition is rare in the marketplace: ABPC and RBH find no other complete copies in the past 40 years, and just one incomplete. (ST15128)

For more images and our complete inventory, please visit our website, www.pirages.com.

The First Dated Strassburg Book Issued by Martin Flach

109 GUIDO DE MONTE ROCHEN. MANIPULUS CURATORUM. (Strassburg: [Martin Flach], 10 May 1487) 215 x 143 mm. (8 1/2 x 5 3/4"). [122] leaves (including the terminal blank). Single column, 36 lines and headline in gothic type. Pleasing 18th century Italian half calf, marbled paper over pasteboard sides, leather decorated with parallel blind rules, spine with contemporaneous paper title label at top and paper shelf label at bottom. With early (17th century) inscription on the title of the Franciscan Convent of Mary Magdalen and another monastic inscription (from Toulouse?) at the top of a2r; occasional marginalia neatly written in ink by three different early hands. Goff G-593; BMC I, 147; ISTC ig00593000. ♦Rear joint cracked alongside first spine compartment, shallow chip to head of spine, otherwise the binding sound, scarcely worn, and agreeable. Faint dampstain in upper third of text pages through first half of book, very faint dampstain in bottom margin through second half (a slightly darker stain on a very few leaves), other trivial defects, but still quite a good copy internally, the leaves very crisp, with prominent impressions from the type and with ample margins. **\$4,000**

This is the extremely influential “Handbook for Curates,” written to explain the Seven Sacraments, the process of Reconciliation, and the Articles of Faith for parish priests by the Spanish cleric Guido of Monte Rochen (fl. 1331). It was widely used for more than 200 years, first in manuscript form and then, from 1473, in print, until it was supplanted by the Roman Catechism in 1556. The text here first examines the Sacraments of Baptism, Confirmation, Eucharist, Confession, Anointing of the Sick, Matrimony, and Holy Orders, then takes an in-depth look at the process of Reconciliation, consisting of Confession, Contrition, and Satisfaction, and ends with a discussion of the articles of faith. All of this was set forth in language that could be understood by ordinary priests, not just theological scholars. This scarce edition is notable as the first dated book known to have been issued by Strassburg printer Martin Flach, also known as Martin Flach the Younger. He is believed to be the son of the Basel printer of the same name, from whom he learned his trade. He was active in Strassburg until 1525. Goff and ISTC list only four copies of our edition in the U.S., and we were unable to find any record of an auction sale. (CEH1907)

*Medieval Pigskin, Remarkable Condition, and Three Dozen Woodcuts
By a Notable Artist, Attractively Colored by a Contemporary Hand*

110 (WOODCUTS -INCUNABULAR). (SAMMELBAND). BERTHOLDUS. HOROLOGIUM DEVOTIONIS. [bound with] BERNARDUS CLARAEVALLENSIS. SPECULUM DIVINI AMORIS. [bound with] GERARDUS DE ZUTPHANIA. DE SPIRITUALIBUS ASCENSIONIBUS. ([Basel: Johann Amerbach not after 1490]; Cologne: Heinrich Quentel, 1505; [Basel: Johann Amerbach and Johann Petri, not after 1490]) 150 x 100 mm. (5 7/8 x 4"). Bertholdus: [65] leaves (lacking final blank); single column, 30 lines in gothic type. Bernardus: [80] leaves; single column, 26 lines in roman type. Gerardus: [68] leaves; single column, 29 lines in gothic type. **Three separately published works in one volume.** Only Separate Edition of “Speculum Divini Amoris.” Pleasing period pigskin, upper cover with lighter rectangle (where label once was) and beneath this an etched circle containing a geometrically generated six-petalled flower, raised bands, ink titling and shelf marking to head and tail spine panels, original brass fore-edge clasp, top and bottom edges with faded red and yellow designs.



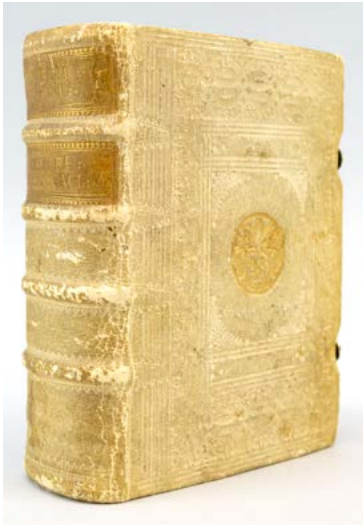
the life of Christ—in this case, with accompanying illustrations, from the Annunciation to the Last Judgment. Though most of the woodcuts here are small at 70 mm. tall, the specificity of location and number of figures packed into each scene is impressive. The coloring is vivid, favoring bright greens, golds, pinks, and oranges, with occasional splashes of blue and purple, an altogether appealing piece of work, especially for a contemporaneous hand. This first Basel edition of the “Horologium” (the ISTC notes four earlier printings in Paris, Cologne, Augsburg, and Nuremberg) was issued by Johann Amerbach (1430-1513), the first printer in his city to use roman type and arguably the most important Basel printer of the 15th century. Amerbach also printed the other incunable in this Sammelband, “De Spiritualibus Ascensionibus” by Gerard Zerbolt of Zutphen, a man described by Post in “The Modern Devotion” as “the most fertile and the most successful writer the Brothers [of the Common Life] ever produced.” The final work here, “Speculum Divini Amoris” by Bernard of Clairvaux is the only separate edition of this work found by OCLC and KVK. It is also quite rare. Taken together, the three texts here, the colored woodcuts, and the remarkable state of preservation combine to provide a Medieval object of very considerable interest. (ST15083)

A Fine Copy of the First Octavo Bible, in Early Pigskin

111 BIBLE IN LATIN. BIBLIA INTEGRA. (POOR MAN’S BIBLE). (Basel: Johann Froben, 27 June 1491) 185 x 110 mm. (6 1/2 x 4 1/2"). [493] (of 496) leaves (lacking only the three blanks a1 and 2E7-8). Double column, 56 lines plus headline in gothic type. FIRST OCTAVO PRINTING, First Froben Edition. FINE OLD (17th or 18th century) BLIND-STAMPED PIGSKIN, covers with multiple frames of plain rules and foliate rolls, central panel with gilt supralibros of an abbot or a bishop with crossed keys below a plain miter, raised bands, two later tan morocco labels, two original brass clasps. Rubricated in red, capitals struck with red, initials in red or blue, opening of Jerome’s prologue (a2r) with 16-line maiblumen initial “F” in red and

Bertholdus and Gerardus rubricated in red, Gerardus with three-line initials in red, Bertholdus WITH 36 WOODCUTS BY THE “MEISTER DES HAIN TZ NARR,” ATTRACTIVELY COLORED BY A CONTEMPORARY HAND. First title page with ink inscription of the Carthusian monastery in Gaming, Austria; A5r with faint ink stamp in tail margin. Bertholdus: Goff B-506; BMC III, 753; ISTC ib00506000; for the woodcuts: BSB-Ink B-398. Bernardus: VD 16 B 1963; USTC 694246. Gerardus: Goff G-177; BMC III, 752; ISTC ig00177000. ♦Pigskin lightly soiled and with perhaps a score of tiny wormholes to boards, rear pastedown and free endpaper with one area of elongated worming (but the text with only trivial worm holes, and these all at the end of the volume), a couple of small ink stains to head margin, otherwise A FINE COPY, notably clean and fresh internally, with ample margins, the coloring precise and pleasing, and the unsophisticated binding altogether agreeable. **\$19,500**

Housed in a period binding and in remarkably fine condition throughout, this sammelband consists of one early 16th century and two incunabular works, one of the latter containing numerous woodcuts by a prominent engraver, pleasingly colored by a contemporary hand. Our engraver, the “Master of the Haintz Fool,” was so named for his memorable illustrations in Sebastian Brant’s “Das Narrenschiff” [“Ship of Fools”] of 1494. He was active in Basel around 1490 and contributed to several publications of this period, including, notably, the 1494 Basel edition of Christopher Columbus’ “Epistola de Insulis Nuper Inventis.” The woodcuts in our copy of Berthodus’ “Horologium Devotionis” are attributed to his hand by the Bavarian State Library. The “Horologium” was a popular devotional work containing prayers for every hour of the day, each celebrating a moment from



blue with a 19-line descender, the space between the horizontal lines of the “F” with an apparently contemporaneous drawing of a haloed man on a bright pink ground, a4r with eight-line initial “D” in blue containing a slightly amateurish painted face in colors. Front pastedown with ex-libris of Pauli Menso; title page with round black ink stamp containing crossed keys and “P. B. S. P.” and with older ink inscription mostly washed away; recto of second leaf with faded blue ink library stamp. Copinger, Incunabula Biblica 90; Goff B-592; BMC III, 789; ISTC ib00592000. ♦Pigskin lightly soiled and rubbed, three leaves with lower fore-edge corner repaired (text trivially affected), head margin trimmed a bit close (touching headlines of perhaps a dozen leaves), occasional minor marginal stains or other trivial imperfections, but AN ESPECIALLY FINE COPY, the text remarkably clean and fresh, the bottom and fore margins comfortable, and in a very pleasing binding. **\$25,000**

In an early unrestored binding, this is an especially pleasing copy of the first Bible to be printed in octavo format, and the first book known to have been issued by Johann Froben (1460-1527), a central figure in the printing history of the 15th and early 16th centuries. He was also the friend and employer of Erasmus, and played a key role both in the intellectual ferment of the northern Renaissance and the theological turmoil of the Reformation. Whereas previously published larger format Bibles had a nobler appearance, one that was thought to be appropriate for their weighty content, they were cumbersome and expensive. The present item’s portability, generally recognized accuracy, and innovative summation of chapter contents (an idea apparently borrowed from Kesler’s 1487 Bible) earned it widespread acceptance as well as the sobriquet of “the poor man’s bible.” Although the smaller format was a movement forward for printed scripture, it also looked backward to the days of the manuscript pocket Bible, which had been produced in large numbers in 13th century scriptoria, particularly in France, and which had been written in almost microscopic hands. The small type used here was originally thought to have been produced by Froben’s former employer Amerbach, but scholars now believe it was Froben’s own creation, and a considerable technical accomplishment. Copies of this Bible often appear incomplete, and they are seldom found in a little-worn contemporary binding. The supralibros indicates that our volume was owned by a senior cleric rather than a travelling preacher, which may account for its fine state of preservation. (ST15094)



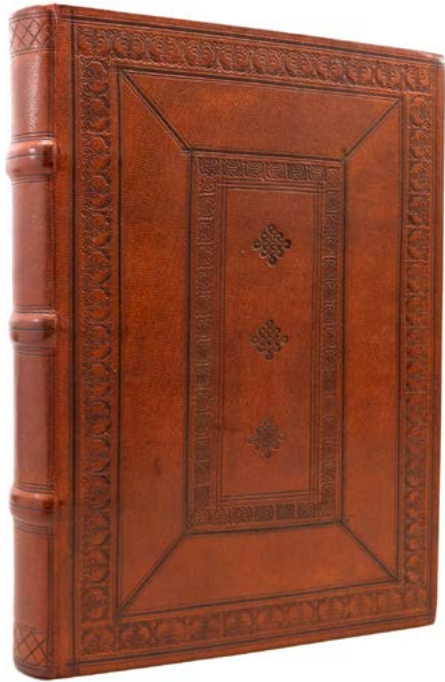
112 GREGORY THE GREAT, ST. DIALOGORUM LIBRI QUATTUOR. (Basel: Michael Furter, 1496) 210 x 150 mm. (8 1/8 x 6”). [58] leaves. Double column, 47 lines and headline in gothic type. Modern binding using a leaf fragment from a 16th century printed Psalter, smooth spine. Rubricated in red, numerous hand-painted three-line initials in red with decorative flourishes. Goff G-425; BMC III, 784; ISTC ig00407000. ♦Three small brown spots to title page, otherwise AN EXTREMELY FINE COPY, THE TEXT QUITE CLEAN, FRESH, AND BRIGHT, in an unworn sympathetic binding. **\$4,000**



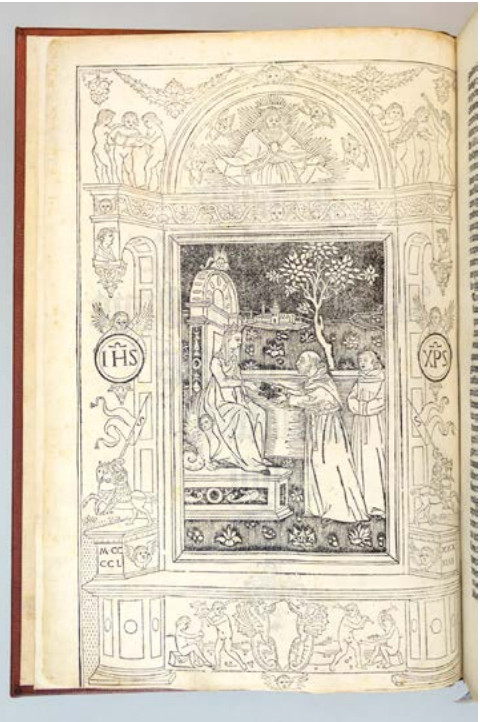
Containing the only authentic biographical work on St. Benedict, this dialogue between Gregory and his deacon, Peter, on the lives of bishops, monks, and other religious is one of a series of short works by our author printed by Michael Furter in 1496. Composed ca. 593 and first printed in 1473, the work devotes the second of its four books entirely to the life of St. Benedict, for which Gregory had consulted men who actually knew the founder of Monte Cassino: Constantinus, who succeeded Benedict as abbot; Valentinianus, head of Lateran Abbey; Simplicius, the third superior of Benedict’s order; and

Honoratus, Abbot of Subiaco. Books I and III feature sketches of bishops, abbots, monks, and one nun, as well as various devout laymen and the gardener of an abbey. Book IV is a more mystical discussion of death, the soul, and the afterlife. Pope, saint, Doctor of the Church, and one of the four great Latin Fathers, Gregory (ca. 540-604) was, in the words of Britannica, “the first exponent of a truly medieval, sacramental spirituality.” His works were more accessible than those of other great Church Fathers, and his influence reached beyond the rarefied circles of scholarship to ordinary Christians. The “Dialogues” were so revered in the Eastern Orthodox Church that the saint is known as “Gregory Dialogos.” The present copy is exceptionally bright and fresh. (CEH1906)

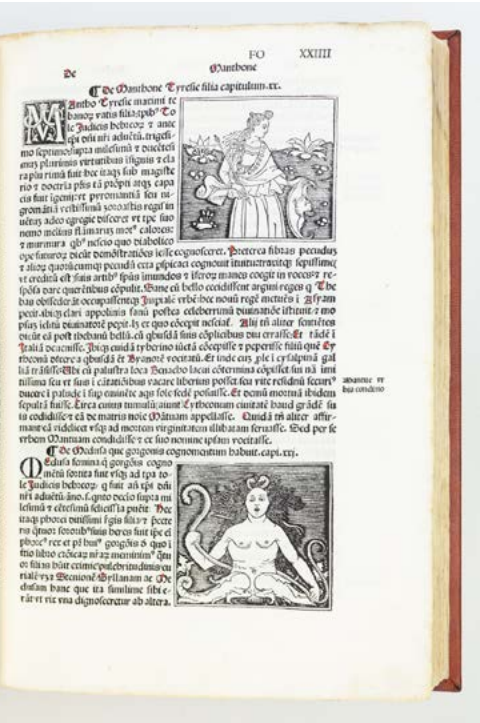
***Biographical and Visual Accounts of Great Women,
One of the Finest Illustrated Books of the Italian Renaissance***



113 JACOBUS PHILIPPUS DE BERGAMO. DE CLARIS MULIERIBUS. (Ferrara: Laurentius de Rubeis Valentia, 1497) 311 x 208 mm. (12 1/4 x 8 1/8”). 4 p.l., CLXX (i.e., CLXXII [172]). A2 and A3 bound in reverse order; CXXXIII, with the often-missing entry for Pope Joan, in very fine facsimile. Single column, 45 lines and headline in gothic type. FIRST EDITION. Pleasing modern calf, blind-stamped in period style, covers with frame of blind rules and decorative rolls, raised bands, blind-ruled compartments, new endpapers. With frontispiece woodcut showing Jacobus presenting the book to Beatrice of Aragon, widow of Matthias Corvinus of Hungary, to whom it is dedicated; full-page engraving of scenes from the life of the Virgin Mary opposite opening of main text, both of these and the first page of the first chapter within elaborate woodcut frames; historiated opening initial depicting the Madonna and Child; 172 WOODCUT PORTRAITS OF ILLUSTRIOUS WOMEN printed from 56 blocks (i.e., 116 of them repeats); final leaf with woodcut printer’s device (Kristeller 38). Title page with red circular ink stamp of “Lodoicus [Louis] de Foris / Genevensis.” Goff J-204; BMC VI, 613; ISTC ij00204000; Lippmann, “Wood-Engraving in Italy,” p. 153. ♦Final leaf with small repairs to margins (well away from the text), occasional light marginal dampstains or finger smudges, final five quires with worming in lower right margin (sometimes two tiny round holes, sometimes longitudinal, but not near the text and not unsightly) other trivial imperfections, but by and large a fine copy, clean and fresh internally with very comfortable margins, in a new sympathetic binding. **\$25,000**



This is a copy of one of the finest illustrated books of the Italian Renaissance, with brief biographies and woodcut portraits of famous women from the Bible, Classical mythology, European history, and contemporaneous Italy. Jacobus Phillipus, also known as Giacomo Filippo Foresti da Bergamo (1434-1520), was an Augustinian monk and the author of the popular world history “Supplementum Chronicarum” (1483). Influenced by Boccaccio’s 14th century work—also called “De Claris Mulieribus” and first printed in 1473—as well as by Plutarch’s “Lives,” Jacobus constructed these brief biographies of real and mythological women, accompanied by woodcut portraits. He began, of course, with the Blessed Virgin Mary, continuing with women from the Old Testament (Eve, Sarah, Esther) and New (Mary Magdalene), before veering off into Greeks and Romans both mythological (Minerva, Juno, Diana) and real (Sappho, Nero’s wife Sabina). Saints from the early Church through the Middle Ages are well represented, as are queens, empresses, and lesser-known noblewomen. Many of these are “archetypal”



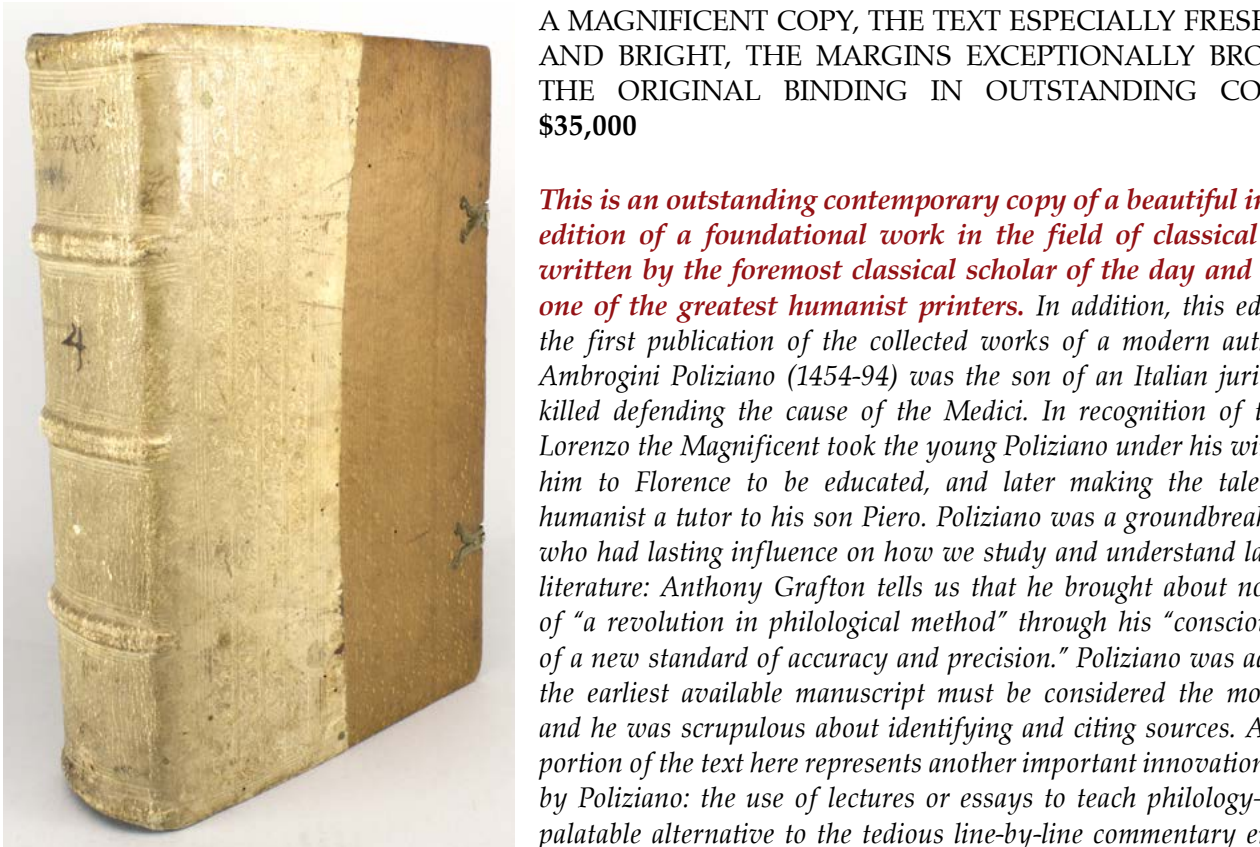
conception, costume, and accessories,” and observes that they are the product of more than one artist, exhibiting the styles of different schools: “In one set, we may recognise the composition, drawing, and execution of the Venetian school; in another, a distinct evidence of relationship to Ferrarese art.” Printed on 15th century paper, the facsimile leaf in our copy is an outstanding piece of work that would easily escape notice if we did not disclose it. (CEH1916)

images—the warrior, the maiden, the queen, the empress, the saint, etc.—while others have identifiable accoutrements, as with the snake-haired Medusa, St. Catherine with her wheel, and St. Ursula sheltering a multitude of virgins. The final seven are portraits of women of noble Italian families who were contemporaries of Jacobus, and seem to be drawn from life, or from other current depictions. The women so represented are Bianca Maria Sforza, Catherina, Countess of Forli and Imola, Leonora of Aragon (wife of Ercole d’Este), Danisella Trivulzia, Cassandra Fidelis, Ginevra Sforza, and Bianca Maria d’Este, wife of Galeotto Pico della Mirandola (and sister-in-law of philosopher Giovanni Pico della Mirandola). Lippmann notes that the woodcuts are “original and charming designs, displaying a rich abundance of variety in



An Unsurpassably Fine and Large Aldine Incunable, The First Printing of Any Edition of a Modern Author's Collected Works

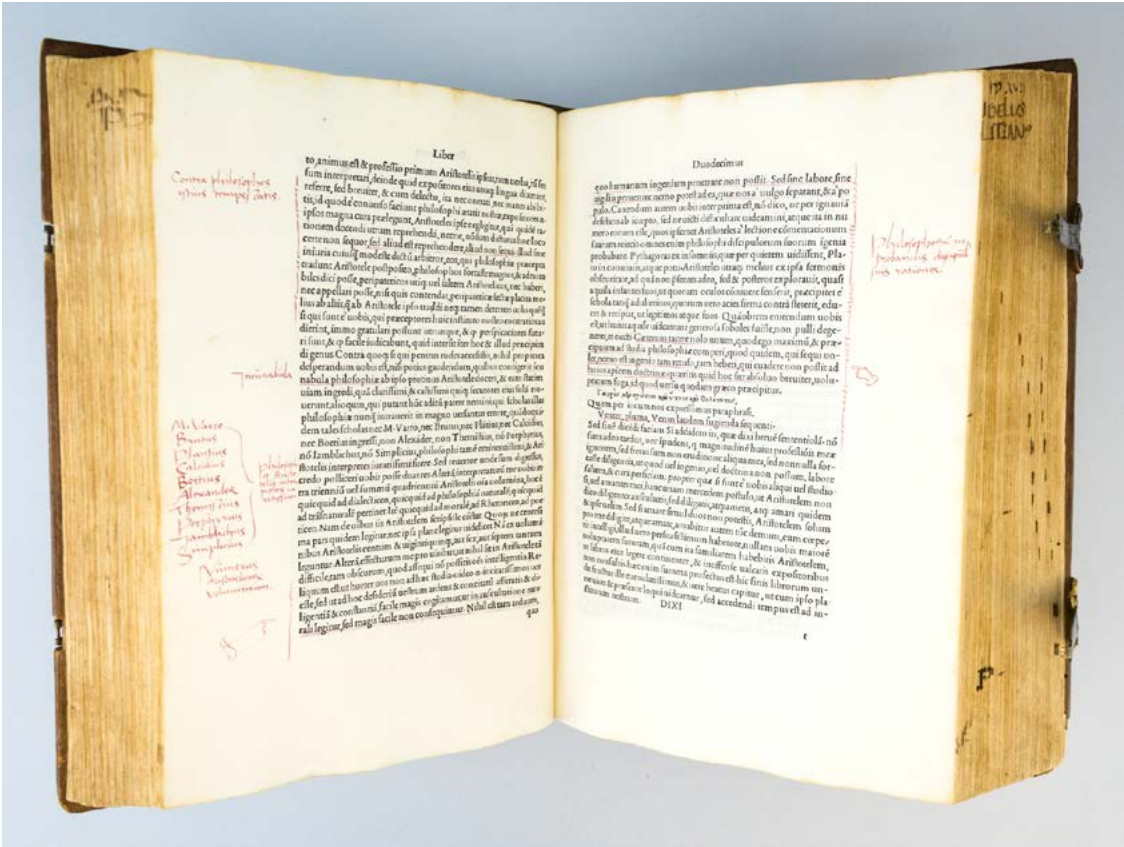
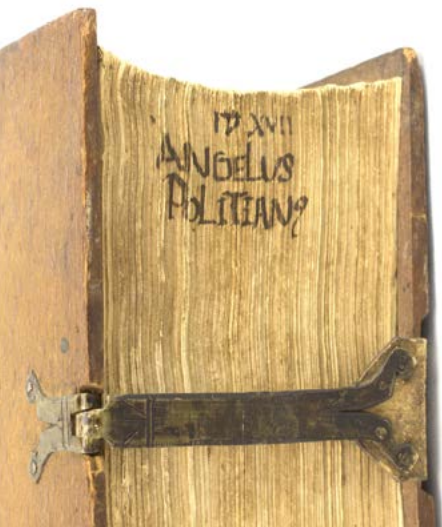
114 (ALDINE IMPRINT). POLITIANUS, ANGELUS. OPERA. (Venice: Aldus Manutius, July, 1498) 335 x 220 mm. (13 1/4 x 8 1/2"). [452] leaves. Single column, 38 lines to the page, roman type. Edited by Alexander Sarti. FIRST EDITION of the collected works. Original pigskin-backed wooden boards, the pigskin on the covers decorated with four foliate rolls, raised bands, apparently original hardware (two pigskin thongs with brass clasps, catch plates, and anchor plates), ink titling and shelf numbers on spine and fore edge. Front pastedown with early ink ownership inscription in Latin of Gervais Sopher (see below), indicating that the book was purchased on 18 October 1512 at a cost of four gold coins; occasional neat underlinings and calligraphic marginalia in two early hands. Ahmanson-Murphy 23; Renouard, p. 17, #4; Goff P-886; BMC V, 559; ISTC ip00886000. ♦Pigskin trivially soiled, one corner slightly gnawed, first and last gatherings with a scattering of small wormholes, one leaf lightly foxed, four leaves with insignificant marginal stains, but



his fellow humanist in elegant roman and Greek typefaces, and the text here is notable for the first use of Hebrew type in Venice (on the recto of H8). Renouard considered this “one of the most beautiful” productions of the Aldine press. Having any 15th century artifact from Aldus’ printshop is a special pleasure, and having a copy as tall and as nearly pristine as

A MAGNIFICENT COPY, THE TEXT ESPECIALLY FRESH, CLEAN, AND BRIGHT, THE MARGINS EXCEPTIONALLY BROAD, AND THE ORIGINAL BINDING IN OUTSTANDING CONDITION. **\$35,000**

This is an outstanding contemporary copy of a beautiful incunabular edition of a foundational work in the field of classical philology, written by the foremost classical scholar of the day and printed by one of the greatest humanist printers. In addition, this edition marks the first publication of the collected works of a modern author. Angelo Ambrogini Poliziano (1454-94) was the son of an Italian jurist who was killed defending the cause of the Medici. In recognition of this loyalty, Lorenzo the Magnificent took the young Poliziano under his wing, bringing him to Florence to be educated, and later making the talented young humanist a tutor to his son Piero. Poliziano was a groundbreaking scholar who had lasting influence on how we study and understand language and literature: Anthony Graffon tells us that he brought about nothing short of “a revolution in philological method” through his “conscious adoption of a new standard of accuracy and precision.” Poliziano was adamant that the earliest available manuscript must be considered the most accurate, and he was scrupulous about identifying and citing sources. A significant portion of the text here represents another important innovation introduced by Poliziano: the use of lectures or essays to teach philology—a far more palatable alternative to the tedious line-by-line commentary employed by earlier scholars. Aldus Manutius did a brilliant job presenting the works of his fellow humanist in elegant roman and Greek typefaces, and the text here is notable for the first use of Hebrew type in Venice (on the recto of H8). Renouard considered this “one of the most beautiful” productions of the Aldine press. Having any 15th century artifact from Aldus’ printshop is a special pleasure, and having a copy as tall and as nearly pristine as



this one is a once-in-a-decade experience. The 1498 Politianus is not remarkably scarce, but it is very rarely seen textually complete, without inserted leaves, and in a contemporary binding (ABPC lists such a copy in 2005 but nothing previously until 1984). At 335 x 220 mm., our copy is larger than any we have found among various institutional copies as well as those recently in the marketplace: the Nakles copy that sold at Christie’s New York (in modern morocco) for \$32,900 in 2000 was 313 x 205 mm., and the contemporary copy trumpeted by Christie’s as “A LARGE COPY” that sold in 2005 for a sterling price in excess of \$36,000 still measured significantly smaller than ours at 324 x 210 mm. The provenance here is also of some interest. Holding an office called fiscal of the bishop, our early owner Gervais Sopher (d. 1556) represented the interests of the diocese of Strassburg and prosecuted ecclesiastical offenses. In that position, he leveled 24 charges of heresy in 1522 against Matthieu Zell, the first open proponent of Lutheranism in Strassburg. However, by 1525, Sopher’s fervor had apparently subsided to the point where he himself embraced the reformed religion (and not coincidentally a wife). (ST13030)

115 INDIVIDUAL PACKETS CONTAINING 15 LEAVES FROM THE FIRST CENTURY OF PRINTING IN EUROPE, WITH NUMEROUS EXAMPLES OF WOODCUT ILLUSTRATIONS. (1480-1537) Largest leaf measures 438 x 295 mm. (17 1/4 x 11 5/8”). 12 OF THE 15 LEAVES WITH WOODCUT OR METALCUT ILLUSTRATIONS, several being a half-page or larger, and one with contemporary coloring, most leaves also with woodcut or metalcut initials. ♦A few leaves with light toning, thumbing, and/or the occasional stain, but, in all, excellent specimens in pleasing condition. **\$1,950** for each packet

These early print packets are advantageously priced and present an excellent opportunity for libraries, teachers, and students as well as private collectors to develop or expand their teaching or personal collections. Each packet includes five incunabular leaves, and 10 post-incunable leaves, all hand-picked to demonstrate a variety of genres, formats, and countries of origin. Most of the leaves here feature woodcut or metalcut illustrations, two of which can be attributed to the prominent engravers Urs Graf and Albrecht Dürer. The illustrations depict a wide variety of scenes, including battles, biblical episodes, saints, royalty, and flora and fauna. The packets are comprised of leaves from the following works, listed in chronological order.



(1) **PETRUS DE MONTE.** Repertorium Utriusque Iuris. (Padua: Johannes Herbort, de Seligenstadt, 16 November 1480). (2) **LUDOLPHUS DE SAXONIA.** Vita Christi [in Dutch]. (Antwerp: Claes Leeu, 20 November 1488). (3) **(BIBLE IN LATIN).** Biblia Latina cum Postillis Nicolai de Lyra. (Venice: Octavianus Scotus, 1489). (4) **(CHRONICLES: SAXONY).** Chronecken der Sassen. (Mainz: Peter Schoeffer, 6 March 1492). (5) **HORTUS SANITATIS.** (Strassburg: Johann Prüss OR Cologne: Heinrich Quentell, [1499 or 1507]). (6) **A BOOK OF HOURS IN LATIN, PRINTED ON VELLUM.** (Paris: Thielman Kerver, 1507(?)). With initials finished by hand. (7) **GULELMUS PARISIENSIS.** Postilla Guillermi Super Epistolas et Evangelia. (Basel: Michael Furter, 1513). With woodcuts attributed to Urs Graf. (8) **(CHRONICLES: FRANCE).** Le Premier [-Quatrième] Vollume de la Mer des Hystoires & Croniques de France. (Paris: Gaillot Du Pré; Michel le Noir, 1517-18). (9) **MAXIMILIAN I.** Die Geuerlicheiten und Eins Teils der Geschichten des . . . Helds und Ritters Tewrdannckhs. (Augsburg: Johann Schönsperger, 1519). (10) **(SHIP OF FOOLS - COMMENTARY).** Des Hochwirdigen Doctor Keiserspergs Narenschiff. (Strassburg: Johanne Grieninger, 1520). Using the original woodcut blocks from the First Edition of Sebastian Brant’s “Das Narrenschiff” (1494), many of which are attributed to Dürer. (11) **(BIBLE IN LATIN).** Biblia cum Concordantijs. (Lyon : Jacob Sacon for Anton Koberger, ca. 1520). From one of many similar editions printed from 1512 to the early 1520’s. (12) **JACOBUS DE VORAGINE.** Golden Legend. (Westminster: Wynkyn de Worde, 1527). (13) **A BOOK OF HOURS IN LATIN, PRINTED ON PAPER.** (Venice: Luca-Antonia Giunta, 1532). (14) **LIVIVS, TITUS.** Römische Historien. (Mainz, Juonem [Johann?] Schoeffer, 1533). (15) **(BIBLE IN CZECH).** Biblij Czeska. (Prague: Pawel Severýn z Kapí Hory, 1537).

Provenance note: These leaves were acquired by us as part of a very large group, assembled by a collector who purchased widely and frequently over the course of 25 years. (ST12778-0806)

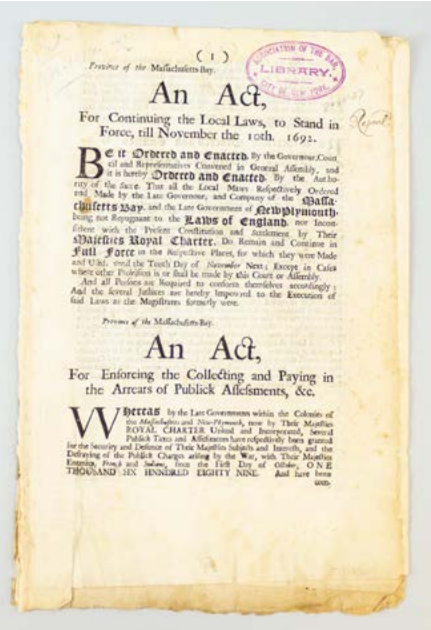
For additional leaves from four incunabula, see our newly-published leaf book, Letters from the 15th Century, described at the front of the catalogue.

IV. BOOKS PRINTED IN THE 16TH, 17TH, AND 18TH CENTURIES

A Very Rare 17th Century American Imprint

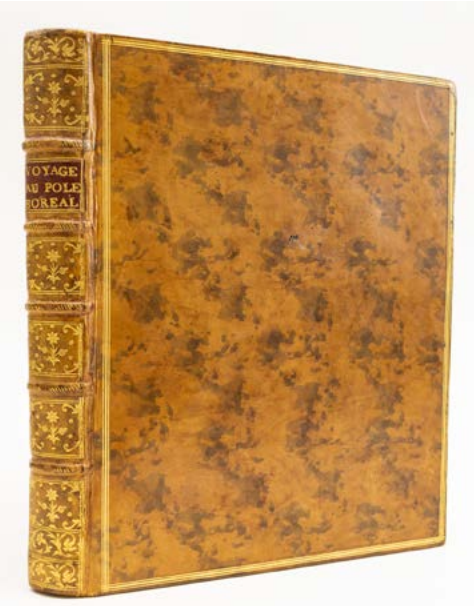
116 (AMERICAN IMPRINTS, 17TH CENTURY - ACTS AND LAWS). SEVERAL ACTS AND LAWS PASSED BY THE GREAT AND GENERAL COURT OR ASSEMBLY OF THEIR MAJESTIES PROVINCE OF THE MASSACHUSETTS-BAY, IN NEW ENGLAND. CONVENED AND HELD AT BOSTON, THE EIGHTH DAY OF JUNE. 1692. ANNO REGNI GULIELMI, ET MARIAE, REGIS AND REGINAE ANGLIAE, SCOTIAE, FRANCIAE, ET HIBERNIAE, QUARTO. ([Boston: Printed by Benjamin Harris, 1692]) 288 x 192 mm. (11 1/2 x 7 1/2”). 16 pp. (lacking final blank). **With the title page in facsimile on old paper.** Disbound from larger volume. First page with ink library stamp of the New York City Bar Association; three of the acts with “Repeal” or “Repealed” noted in the margin in an 18th century hand. Shipton & Mooney 617; Evans 617; Wing M-1016. ♦Minor marginal foxing and dampstains, mount on one leaf touching a few letters at the beginning of lines, other trivial imperfections, but generally clean and crisp. **\$3,500**

This is a rare excerpt from the first substantial printing of laws governing the Massachusetts Bay Colony, passed in the fourth year of the reign of William and Mary. It contains Acts For Continuing the Local Laws, to Stand in Force, till November the 10th, 1692; For Enforcing the Collecting and Paying in the Arrears of Publick Assessments, &c.; For Collecting the Arrears, of Town and County Rates; For the Granting to Their Majesties an Assessment upon Polls and Estates; For Impost, Excise, and Tonnage of Shipping; For the Erecting of a Naval-Office; For Making the Former Bills of Credit, to Pass Currant [sic], in Future Payments; For Transporting of part of the Militia, of the Province, Or Obliging



Them to March to the Relief of the Neighbouring Provinces, or Colonies; and For the Holding of Courts of Justice. A neat 18th century hand has noted in the margins that the acts on continuing local laws, erecting a naval office, and holding courts of justice have been repealed. Benjamin Harris was notable as the first colonial printer to produce a newspaper, though it was as short-lived as a publication could be, being issued on 25 September 1690 but never thereafter. Like other session laws passed in the colony, this is a rare item, with OCLC and ESTC finding just seven copies total, and no other copies listed at auction in the past 40 years. (ST12843a)

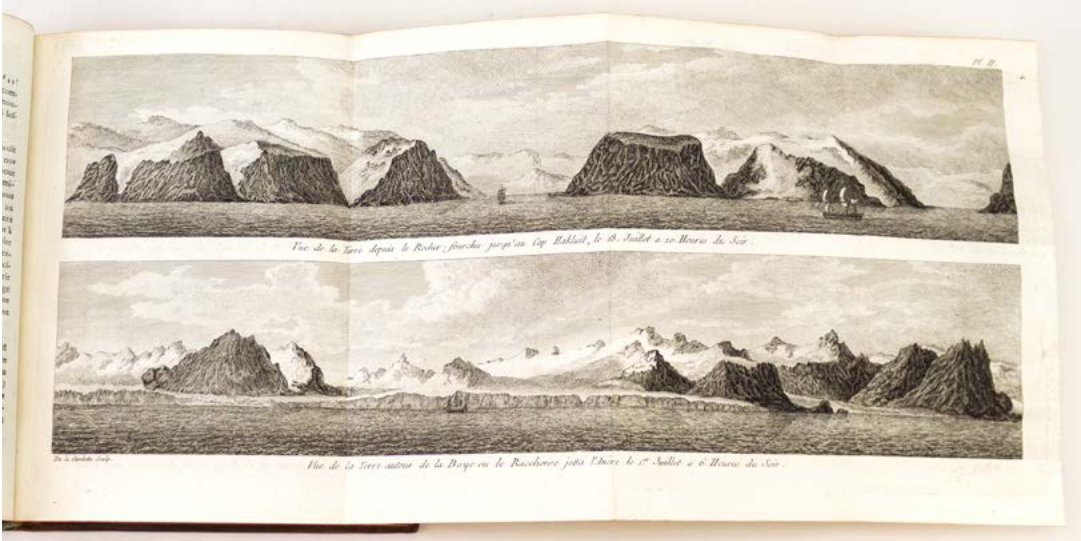
An Exceptionally Fine Copy of an Important Work on Arctic Exploration



117 (ARCTIC EXPLORATION). PHIPPS, CONSTANTIN-JEAN. VOYAGE AU POLE BORÉAL, FAIT EN 1773, PAR ORDRE DU ROI D'ANGLETERRE. (Paris: Saillant & Nyon, Pissot, 1775) 255 x 195 mm. (10 x 7 3/4"). xii, 259 pp., [1] leaf (privilege du roi). Translated by Jean Nicolas Demeunier. Edited by the Comte de Fleurieu. First Edition in French. EXCELLENT CONTEMPORARY CAT'S-PAW CALF, covers with gilt fillet border, raised bands, spine compartments gilt with central floral spring surrounded by small tools, volute cornerpieces, red morocco label, marbled endpapers. With 12 folding copper-engraved plates by Delagardette, three of these maps, four of landscapes, three of instruments, and two of sea creatures. With 10 folding tables. Sabin 62574; Hill, p. 207 ♦A little rubbing to joints and extremities, isolated tiny rust spots, other trivial imperfections, but AN EXCEPTIONALLY FINE COPY, entirely clean, fresh, and bright, with few signs of use inside or out. **\$2,500**

This is an outstanding contemporary copy of the first French edition of an important work in the field of arctic exploration, first published in English the previous year. Phipps' expedition was undertaken to discover a

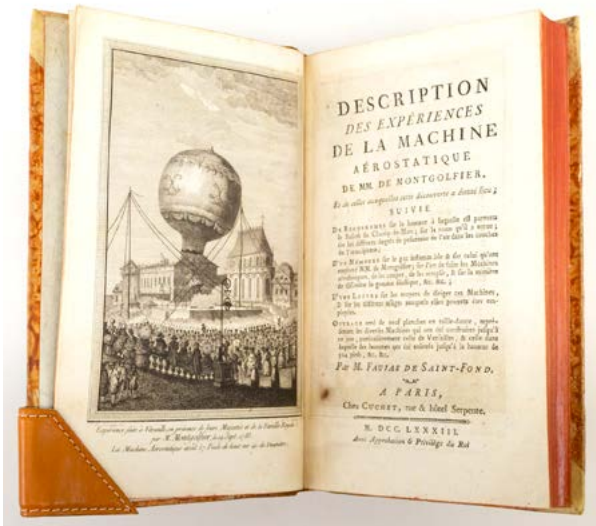
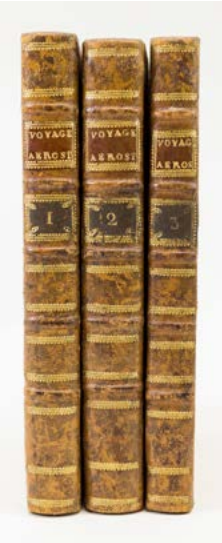
route to India through the north polar regions. His two ships, "Racehorse" and "Carcasse," reached Spitsbergen, where their progress was blocked by ice. But Phipps and his party turned this obstacle to advantage by studying the natural history and resources of the region. According to Hill, the book's valuable appendix, containing "geographical and meteorological observations, zoological and botanical records, accounts of the distillation of fresh water from the sea, and astronomical observations," suggests how fruitful these studies were. Phipps (1744-92), who had a distinguished naval career that included being named a lord of the admiralty, wrote both the journal of the voyage and the appended studies. Hill says that the work "is an important addition to early nautical science in the polar regions." The account is also noteworthy because of the presence of a young midshipman named Horatio Nelson, who is reported to have had a significant encounter with



a polar bear during the voyage. The folding plates in our copy are exceptionally fresh, without the smudging and wear to folds one commonly sees. This work is not particularly uncommon, but a copy as nice as the present one is hard to find. (ST15467b)

The Beginning of the History of Manned Flight, a Very Fine Copy, With a Uniformly Bound Very Rare Book on Creating Static Electricity

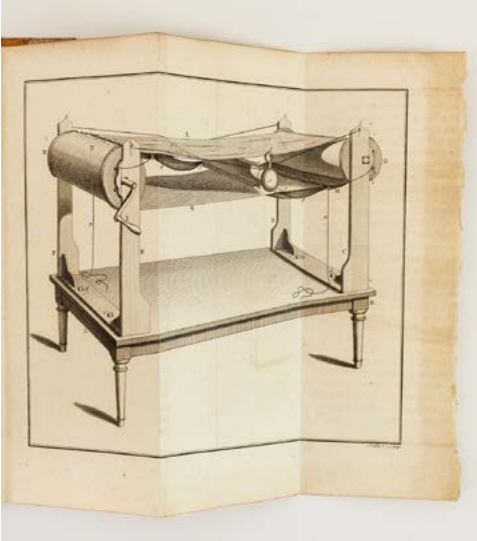
118 (AVIATION - BALLOONS). FAUJAS DE SAINT-FOND, BARTHÉLÉMY. DESCRIPTION DES EXPÉRIENCES DE LA MACHINE AÉROSTATIQUE DE MM. DE MONTGOLFIER. [and] L'ART DE VOYAGER DANS LES AIRS, . . . [bound with] **ROULAND.** DESCRIPTION DES MACHINES ÉLECTRIQUES À TAFFETAS, DE LEURS EFFETS ET DES DIVERS AVANTAGES QUE PRÉSENTENT CES NOUVEAUX APPAREILS. (Paris: Cuchet, 1783-1784; 1784; Amsterdam and Paris: Gueffier, 1785) 223 x 127 mm. (8 x 5"). **Three separately published works bound as a three-volume set (the first work occupying the first two volumes).** FIRST EDITIONS. Second Issue of the first work, with the four-page "Supplément" at the end. Uniform contemporary orange paste-paper boards backed with marbled sheepskin, corners tipped with vellum, raised bands flanked by decorative gilt rolls, one red and one green morocco label. First work with a folding table and 14 ENGRAVED PLATES (nine numbered plates in first volume, five in second, two of the latter folding); second with three engraved plates; third work with one folding plate. First work: Darmon 51; PMM 229;



Norman I, 769; Maggs Bros., "The History of Flight" 65. ♦A hint of rubbing to extremities, intermittent minor browning, small rust spots, or offsetting in the text bed (largely due to inferior paper stock), four leaves with one-inch brown stain to text (nothing obscured), a couple of short marginal tears (from rough opening), but QUITE A FINE SET—the text clean, fresh, and well-margined, the plates with excellent impressions, and the binding remarkably well preserved, with few signs of wear. **\$5,500**

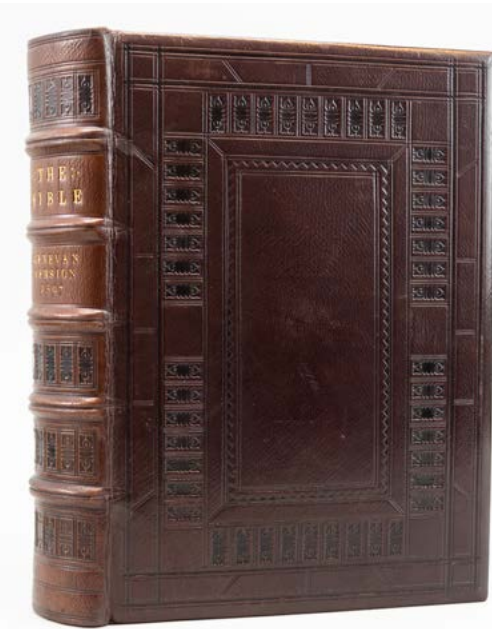
This is the second issue, with the rare "Supplément" (in the second volume), of the earliest account of the first public experiments with hot air balloons, and it is considered to be the first authoritative technical and historical work on aerostation as well as the first serious discussion of balloon travel as a practical possibility.

The experiments were conducted by the Montgolfier brothers, Joseph (1740-1810) and Etienne (1745-99), who had been intrigued by the experiments of Cavendish and Priestly with "inflammable air." The eminent scientist Faujas (1741-1823), who was the promoter, financier, and chronicler of the Montgolfiers, quickly published this account after the brothers had launched a balloon at Annonay in June of 1783, then a balloon carrying some farm animals in September, and finally a balloon carrying Pilatre de Rozier and the Marquis d'Arlandes in November. This last flight—the first manned aerial voyage in history—covered five-and-one-half miles across Paris and lasted 25 minutes. Plate 8 here shows the two original aeronauts viewed from the terrace of Franklin's home in Passy. The third volume begins with a discussion of the inflammable gas used to lift the balloons, and gives a summary of Montgolfier's history of balloon flights. The final work sets forth another scientific innovation, an electrostatic machine that employed sheets of taffeta to create friction that produced static electricity. The Royal Academy of Sciences tested



the machine and found it a great improvement—less expensive and less liable to accidents—than earlier machines that had used plates of glass. The work seems to be very rare: we could find no copy sold at auction in either RBH or ABPC. This is a most appealing set, its combination of works on inventions offering a glimpse of the popular fascination with emerging technologies, especially those related to flight, in the late 18th century. (ST15350)

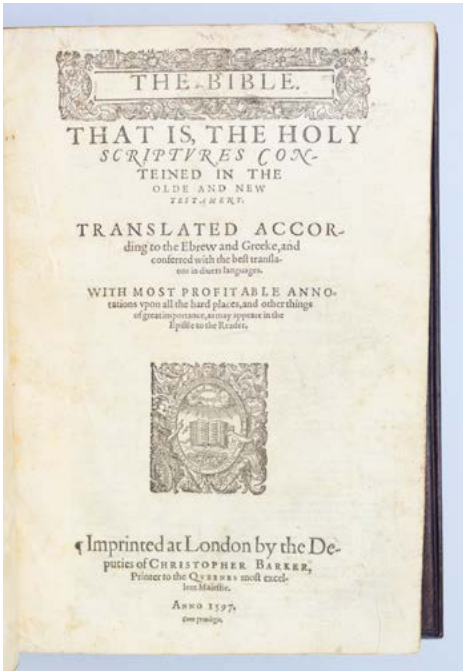
The 1597 Geneva Bible: the Edition Used by Shakespeare, Preferred by the Pilgrims, and Offered Here in a Remarkable Copy



119 BIBLE IN ENGLISH. (THE GENEVA BIBLE). THE BIBLE. THAT IS, THE HOLY SCRIPTURES CONTEINED IN THE OLDE AND NEW TESTAMENT. TRANSLATED ACCORDING TO THE EBREW AND GREEKE, AND CONFERRED WITH THE BEST TRANSLATIONS IN DIUERS LANGUAGES. WITH MOST PROFITABLE ANNOTATIONS VPON ALL THE HARD PLACES, AND OTHER THINGS OF GREAT IMPORTANCE, AS MAY APPEARE IN THE EPISTLE TO THE READER. (London: By the Deputies of Christopher Barker, printer to the Queenes most excellent Maiestie, 1597) 272 x 195 mm. (11 x 7 1/2"). 6 p.l., 360, 77, [1], 129, [9] leaves (some leaves mis-numbered, but COMPLETE). Pleasing 19th century dark brown morocco by Hayday (stamp-signed on verso of front free endpaper) blind-stamped in the style of the 16th century, covers with blind rule and decorative stamp frames, raised bands, spine panels with repeating blind tool, gilt titling, marbled endpapers, all edges gilt. Printer's device on title page, decorative woodcut initials, 12 small historiated initials (at beginning of some Epistles and Revelation), two large historiated initials, four maps, and 29 woodcuts in the text of the Old Testament. Front pastedown with armorial bookplate of

Edward Salvin Bowlby and book label of Stuart Bennett. Darlow & Moule 182; Herbert 235; Luborsky & Ingram 2168; STC 2168; ESTC S122107. ♦Small (water?) spot to front cover at joints, spine slightly sunned, but the binding entirely sound and with few signs of wear. Leaves lightly pressed, occasional minor stains, one small ink stain obscuring a couple of words on four lines of the Psalms, other trivial imperfections, but an excellent—and for a 16th century English Bible, an unusually fine—copy, surprisingly clean and fresh internally. **\$9,500**

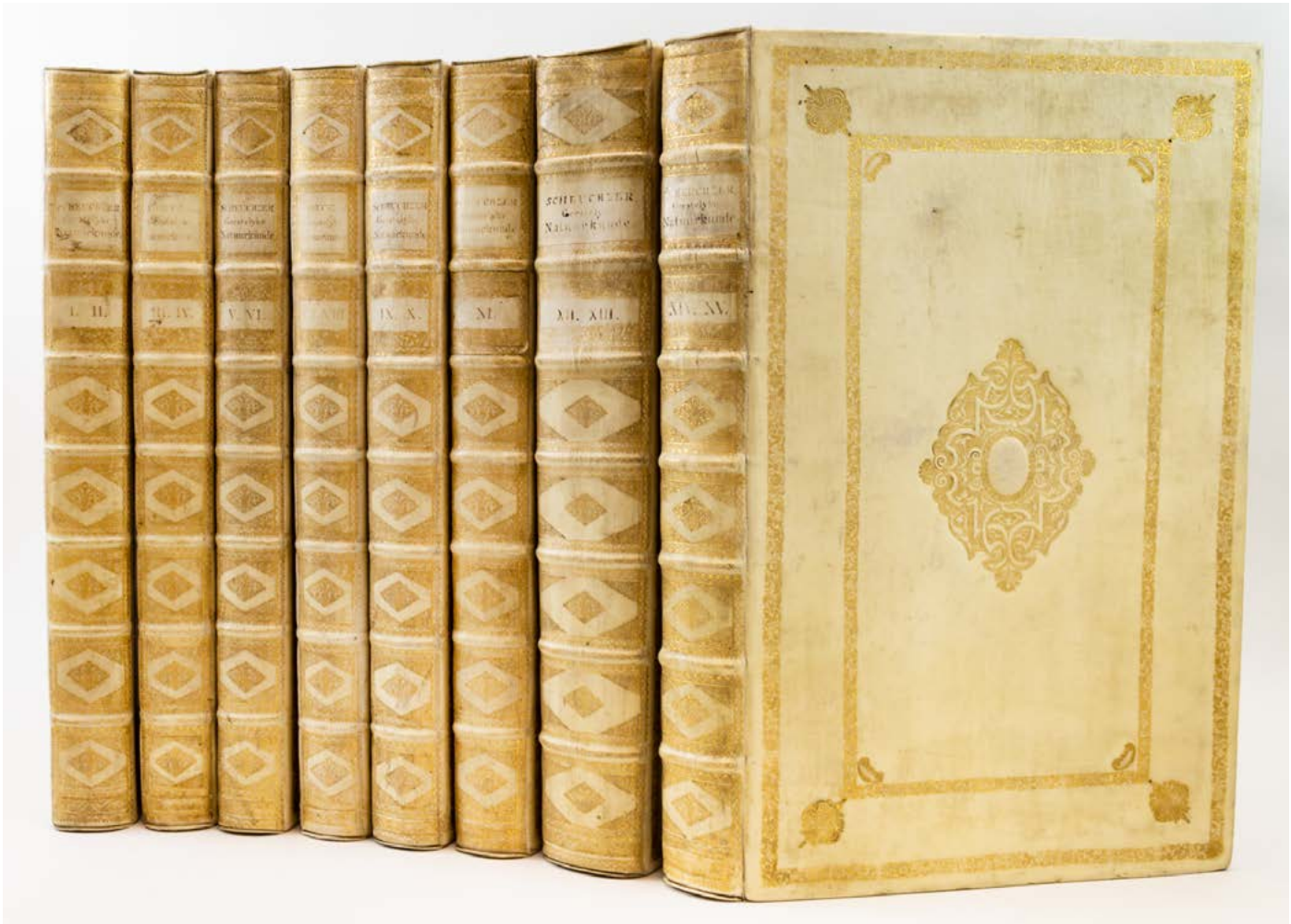
This is an extremely appealing illustrated copy of the Calvinist-influenced Geneva Bible, sometimes called the “Breeches Bible” for its reference (Genesis 3:7) to Adam and Eve fashioning “breeches” from fig leaves to cover their nakedness. Geneva became the home of a substantial number of English refugees fleeing Mary’s brief but oppressive Catholic reign. It was there that William Whittingham, assisted chiefly by Thomas Sampson and Anthony Gilby (and perhaps by Coverdale and John Knox), produced the English translation known ever after as the Geneva Bible, first printed in that city in 1560. Intended to replace the first authorized English version, the Great Bible, it was, according to Berkowitz, “a fine translation, reflecting the latest developments in biblical criticism, and yet couched in an idiom that reflected the skills of the preacher as well as those of the scholar. . . . With its Evangelical text and Calvinistic prologues and annotations, it was pre-eminently the Bible of the burgeoning Puritan element in English society.” First printed in England in 1576, this translation achieved remarkable popularity. Most of Shakespeare’s biblical quotations come from this version, and the Geneva Version is sometimes referred to as the Pilgrims’ Bible because the Puritan settlers in America preferred it to the King James Version. The revision of the New Testament by Laurence Tomson (1539-1608), first issued in 1576, “became the final and popular form of the

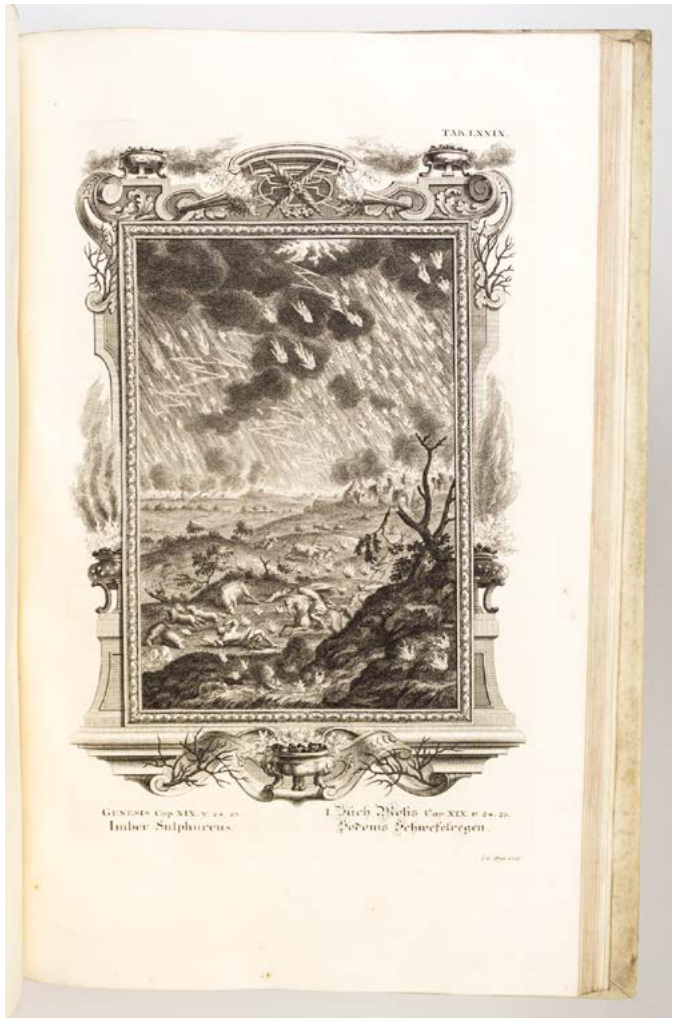


Geneva Testament.” One of the most prominent and productive English binders of the 19th century, James Hayday (1796-1872) first appeared in the London directories in 1825, and a dozen years later, he was employing a staff of between 30 and 40, including 10 finishers. The firm produced a great many pleasing though not especially decorative morocco bindings for Pickering, and was also responsible for some of the most lavishly embellished bindings of the period. Geneva Bibles from the late 16th and early 17th centuries are around, but they are invariably beset with severe condition problems; it is remarkable when a copy, like this one, finds its way to the present day so well preserved. (ST15316)

An Extraordinarily Fine Copy of the Most Impressive Combination of Biblical Exegesis and Scientific Illustration to Be Found in Any Printed Book

120 (BIBLE - NATURAL HISTORY OF). SCHEUCHZER, JOHANN JAKOB. GEESTELYKE NATUURKUNDE. (Amsterdam: Petrus Shenk, 1735-38) 415 x 264 mm. (16 3/8" x 10 3/8"). Entirely complete (with continuous pagination, but with a jump in page numbering from the end of book XIII to the beginning of XIV, as usual). **15 parts in eight volumes.** Translated by Florentius H. J. van Halen. First Edition in Dutch. HANDSOME CONTEMPORARY VELLUM, covers with large gilt entrelac centerpiece framed with gilt floral rule with bouquet-like cornerpieces, gilt floral border, raised bands, compartments richly gilt, titles and volume numbers handwritten in ink on spines, all edges gilt. With head- and tail-pieces, 15 engraved titles printed in red and black with engraved vignettes, and complete with frontispiece, two engraved portraits of the author and the engraver (the latter with shorter margins, probably tipped-in), and 760 OFTEN STRIKING COPPER ENGRAVINGS (on 758 plates), one with partial hand coloring, a few double-page. Front pastedown of





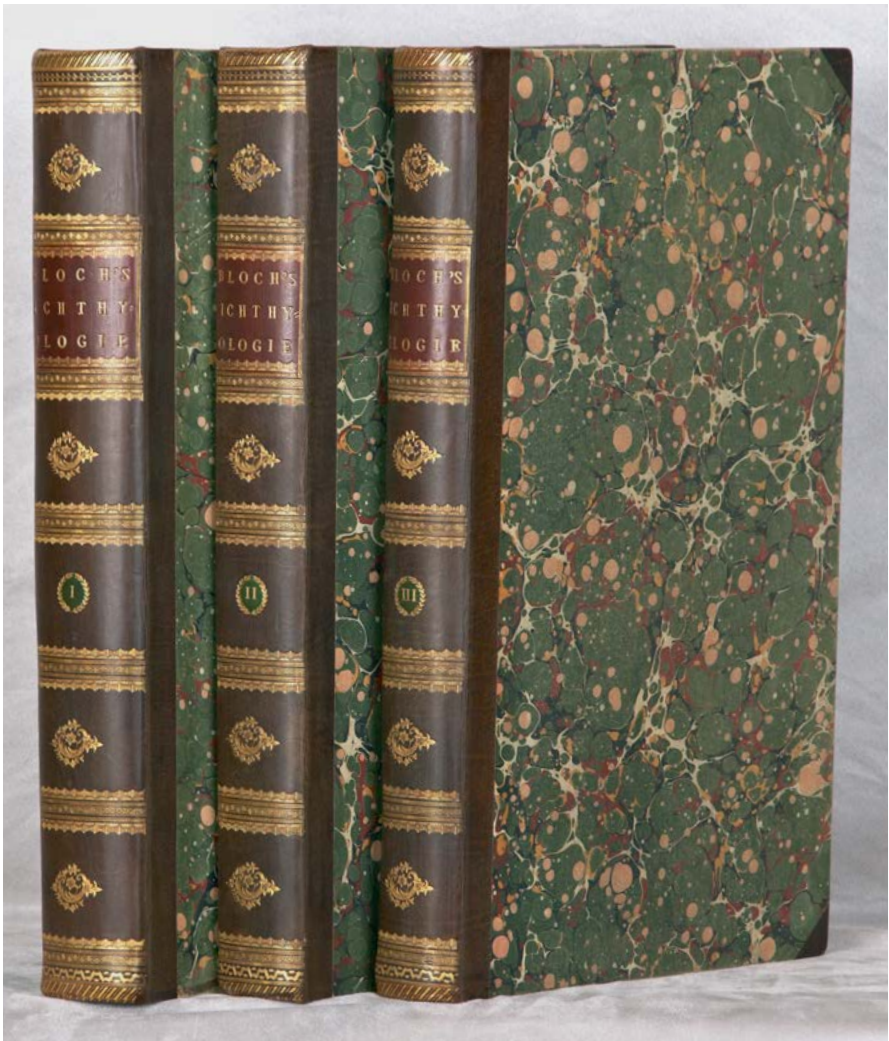
first volume with handwritten note in French on lined paper; with additional black & white title to first work erroneously dated 1728. Nissen ZBI 3661; see also: Faber du Faur, “German Baroque Literature,” p. 472. ♦Trivial soiling to the vellum, the seventh volume with a faint marginal dampstain affecting a few quires (but not touching engravings), the odd negligible blemish, but AN OUTSTANDING SET, the very attractive original bindings showing only insignificant wear, and THE CONTENTS ESPECIALLY FRESH AND CLEAN THROUGHOUT, WITH VERY FINE IMPRESSIONS OF THE PLATES. **\$17,500**

This is the first Dutch translation of Scheuchzer’s “Sacred Nature,” one of the most splendid German illustrated books of the 18th century, presenting what surely is the most impressive combination of Biblical exegesis and scientific illustration to be found in any printed book. First published in 1731-35 as the “Physica Sacra” in Latin, and as the “Kupfer-Bibel” in German (so-named for the amazing array of copperplate engravings), this work is arranged according to the progression of books in the Bible, citing passages from those chapters where phenomena from the natural world are mentioned. The typical pattern here includes a textual citation followed by the author’s often lengthy remarks on the passage and, in many cases, a dramatic engraving to illustrate what is said. The plates here are identical to the earlier editions (retaining the inscriptions in Latin and German) and are the work of Johann-Melchior Fuseli, of the well-known Zurich family of 18th and 19th century artists. The engraved scenes are always executed with great skill, are generally very animated, and are often fascinating. Of the 760 images meant to illustrate the text, many are strictly or primarily depictions of biblical scenes; several are simply illustrations of specimens of nature; and a large number, perhaps half, offer a kind of combination. An example of this last type includes a wonderful scene showing the birth of Man (as related in Genesis 1:26-27) depicting not only a startled Adam in his fecund paradise, but also 10 images of fetuses, placentas, and the skeletons of children, attached like mounted specimens to the architectural frame of the illustration. According to Faber du Faur, it is in this work that “the Baroque attains, philosophically as well as artistically, its high point and its conclusion. It is the last of those elegant works which do not really contain illustrations to a text but which are, in effect, composed of splendid plates

with a text to accompany them.” Scheuchzer (1672-1733) was a prolific naturalist who promoted at every opportunity the most modern scientific ideas, though without wanting to risk the accusation of being irreverent. He says that the present work represents an attempt at finding a harmony between reason and revelation, though it can also be seen as an effort to promulgate progressive theories under the venerable cloak of biblical commentary. The bibliographies disagree about the number of plates that ought to be present in this work and in other editions, but ours corresponds to copies previously sold at auction as complete. Copies of the “Physica Sacra” and its translations show up regularly for sale, but almost never does one see the work both complete and, as here, with a clean and fresh text in remarkably well-preserved and attractive contemporary bindings. (ST15556)

One of the Great Ichthyological Works, with More than 200 Sometimes Silvery Fishes

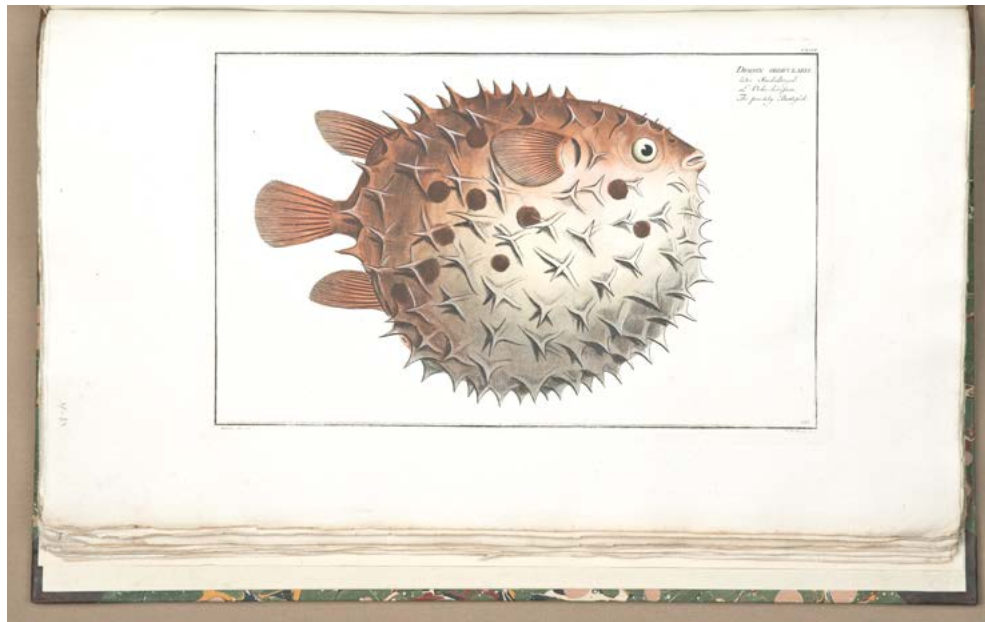
121 BLOCH, MARC ÉLIÉSER. ICHTHYOLOGIE, OU HISTOIRE NATURELLE, GÉNÉRALE ET PARTICULIÈRE DES POISSONS. (Berlin: Chez l’Auteur, 1795) 495 x 311 mm. (19 1/2 x 12 1/4”). **Six volumes (of 12) bound in three.** Translated by J. C. Thibault de Laveaux. First Edition in French. Very pleasing recent retrospective quarter calf over marbled boards by Courtland Benson, flat spines attractively gilt in panels divided by five decorative gilt rolls, the panels featuring a central floral spray curling around a large volute, red morocco labels, EDGES UNTRIMMED. WITH ENGRAVED FRONTISPIECE PORTRAIT AND 211 (of 216) VERY FINE HAND-COLORED ENGRAVED PLATES OF AQUATIC LIFE, some heightened in silver. Nissen ZBI 416; Casey/Wood, p. 244; Dance, p. 56. ♦“Avertissement” leaf at front of first volume a bit browned, isolated trivial smudges, but AN EXCEPTIONALLY FINE COPY, the beautiful plates in near-pristine condition with vivid colors and shining silver, the text clean, fresh, and bright with enormous margins, and the whole encased in an unworn convincing retrospective binding. **\$35,000**



The “Ichthyologie” is the masterpiece of Marc Éliéser Bloch (1723-99), one of the most important ichthyologists of the 18th century. It is an arresting publication famous for Bloch’s use of silver to reproduce the sheen of his subjects, as well as for the overall beauty of the illustrations. Bloch adopted a Linnean arrangement as the basis for his work, but went further to establish 19 new genera and 176 new species. A German Jew who was born into poverty and who was illiterate in German until age 19, Bloch knew enough Hebrew to be hired as a tutor to the children of a Jewish surgeon. In that position, he learned to read German and some Latin, and began the study of anatomy and natural science that would be the passion of his life. He went on to attend medical school in Frankfurt, and became a practicing physician in Berlin, where he continued his scholarship in the field of ichthyology. He began publishing the present work at his own expense, but it soon proved so popular that princes and patrons of the sciences gladly contributed to the cause. Happily and atypically, the text and plates here are in superb condition, and the artful use of silver



transforms even the most humble carp into a shimmering, iridescent beauty. The first French edition of what Dance calls “possibly the most beautiful book on fishes ever published” was produced by at least two different printers in Berlin: our set is composed of the first six parts, printed by Louis Philippe Wegener; Godefroy Hayn printed the second six parts, which are very seldom seen in the marketplace. The last complete set listed in auction records sold at Sotheby’s in 2019 for \$100,000, all in. Accordingly, the cost of this item is meant to be advantageous. (CJW1004)



*Remarkably Well Preserved and Obviously Cherished
By its 16th Century Owners and their Descendants*

122 A PRINTED BOOK OF HOURS ON VELLUM, IN LATIN AND FRENCH. USE OF ROME. (Paris: Gillet Hardouin, 1516 [calendar covering the years 1516-27]) 197 x 120 mm. (7 3/4 x 4 1/2"). 104 leaves. EXCELLENT CONTEMPORARY BLIND-TOOLED CALF, covers with multiple rules and floral rolls, raised bands, gilt lettering in two compartments, skillfully rebaked in the style of the period, four brass clasps and catch plates (possibly renewed), original vellum endleaves. In a vellum clamshell box. WITH 23 VIGNETTES AND 16 FULL-PAGE METAL CUTS within architectural borders, BEAUTIFULLY ILLUMINATED IN COLORS AND GOLD BY A CONTEMPORARY HAND. Front pastedown with engraved bookplate of “J. R. P.,” rear



endleaves with genealogical information in an early hand. The coloring of one of the vignettes left unfinished. ♦Extremities and raised bands with a little rubbing, minor (and very well done) repairs to a few places at the corners and edges, but the extremely attractive binding completely sound and pleasing. One miniature with faint creasing (mostly touching the robes of two figures), a few miniatures with insignificant paint erosion, the occasional marginal blemish, otherwise IN VERY FINE CONDITION THROUGHOUT, the text and decoration fresh and bright, and the margins wide and very clean. (See also back cover.) **\$35,000**

From its elaborately decorated binding to its finely executed and brightly painted scenes of the life of Christ and the Virgin to its intriguing provenance, the present volume provides several sources of pleasure. While the most famous examples of the private collections of prayers known as Books of Hours were manuscript versions commissioned by persons of great wealth, mostly during the 15th century, the popularity of what has been called the “Medieval bestseller” did not wane after the invention of printing. In fact, the advent of movable type made Books of Hours more affordable and widely available than ever. No matter the comparison with other examples, the present volume is distinctive in its beautiful and well-preserved contemporary coloring, which is uniformly bright and rich throughout the volume. The painter was clearly a talented illuminator, with a high degree of sensitivity for color and detail. His deft use of shadow to create contours and to mold faces and musculature gives each scene a strong sense of vitality. The detail work in particular speaks to the quality of this production: one can distinguish the individual hairs on the hoary beard of David, tiny droplets of blood trickling down the body of Christ, and the carefully rendered facial expressions of most figures. The present work is not only a tantalizing reminder of the power of a good illuminator, but a particularly fortunate survival. Because devotional books like this were normally subjected to frequent use, they are often found in a lamentable state. Although the coat of arms on the title page remains unfinished, the numerous 16th and 17th century genealogical annotations on the rear endpapers, noting births, deaths, and marriages, tell us that it was in the possession of (and possibly commissioned by) the Mechtild family of Guelders (a duchy that occupied parts of present day Netherlands and Germany). The bright, unsoiled miniatures would suggest that this book was rarely opened, but it is equally possible that it was just handled with extraordinary care; in fact, the careful annotations suggest that it was treasured by the family that owned it, acting as both an object of devotion and a repository for the most important events of their collective lives. (ST13118)



*With 84 Extremely Charming Original Painted Borders
Containing Imaginative Outdoor Scenes*

123 A PRINTED BOOK OF HOURS ON VELLUM, IN LATIN. USE OF ROME. (Paris: Germain Hardouyn, 1533 [with Calendar covering 1520-32]) 207 x 125 mm. (8 1/8 x 5"). 92 (of 96) unnumbered leaves (without A1, C8, D8, and I1). Remnants of green brocade over old, thin (perhaps contemporary) wooden boards. WITH 12 SMALL MINIATURES AND 17 LARGER ONES (five of the latter full-page, and the others from a half to two-thirds of a page), ALL COLORED BY A CONTEMPORARY HAND (lacking a miniature on each of three missing leaves); ALSO WITH EVERY PAGE (except those featuring a larger miniature) ENCLOSED BY A HAND-PAINTED DECORATIVE OR INHABITED FRAME, the frames always in pairs, with a conventional border of plants, fruits, and geometric shapes on one page and on the opposite page a border constituting an original painting of an outdoor scene, always containing humans and/or animals, MANY OF THE INHABITED FRAMES OF IMMENSE CHARM, even if essentially naïve in style. Front free endleaf with (illegible) early ink



inscription. Not in Adams or Brunet. ♦ Binding quite worn but still (remarkably) sound, and not without a certain antique charm. A bit of worming to endleaves, front free endleaves slightly loose, margins somewhat thumbled from devout use, paint occasionally rubbed or smudged without loss to decoration, last gathering with light dampstain to lower fore-edge corner (not affecting borders), other lesser defects, but an excellent specimen despite its imperfections, the text generally clean and consistently fresh on creamy vellum, and the richly colored decorations very well preserved, with paint intact. **\$55,000**

In addition to containing 29 miniatures of various sizes supplied by the publisher, this is a well-loved Book of Hours of very great charm because of its special added feature—what amounts to 84 original paintings in the form of distinctive borders depicting delightfully imaginative outdoor scenes. However quaint they may appear next to the work of the Limbourg brothers, these frames are remarkably diverting, showing as they do grotesques cavorting with woodland creatures, birds, or fearful humans; dogs dancing on their hind legs to the accompaniment of musicians with drums and pipes; animated hunts featuring hounds, archers, fleeing rabbits, graceful doomed deer, and fierce wild boar; a woman baking bread; a woodsman by a bonfire; a man charming a snake-like creature by playing a horn; a woman shearing sheep; shepherds serenading their flocks with bagpipe tunes; a rooster confronting a fox; St. Jerome and his lion, and so on. The miniatures enclosed by these borders are themselves of considerable interest, being richly hand colored and lavishly heightened with gold, but their conventional elegance is outshone by the lively, whimsical frames, whose homespun immediacy forges a strong connection between us and the past. We are irresistibly drawn to speculate about the person for whom this was created—no doubt a seriously devout believer, as the book’s signs of use indicate, and someone in touch with the elemental dimensions of life. This printed Book of Hours is rare: copies seem to have appeared at auction just three times in the last 50 years. More importantly, in 40 years of bookselling, we have never seen original painted compositions of this sort comprising the borders, as here, in any Book of Hours, manuscript or printed. (ST12863)

124 BOYLE, ROBERT. A DISQUISITION ABOUT THE FINAL CAUSES OF NATURAL THINGS. (London: Printed by H. C. for John Taylor, 1688) 180 x 110 mm. (7 x 4 1/4"). [xvi], 96, 81-112, 129-274, [6] pp. (with numerous pagination errors, but complete). FIRST EDITION, issue with cancel title. Contemporary sprinkled calf, rolled panels with a floral tool in each corner, neatly rebacked, raised bands with morocco spine label and unobtrusive paper library label near the foot. Fulton 186A; Heirs of Hippocrates 367; Wellcome II, 224; Wing B-3946. ♦ A few small dings to the boards, extremities a little rubbed, one clean two-inch tear in the middle of one leaf (due to paper flaw) affecting a couple of letters, two smaller marginal tears (one affecting three lines of text), otherwise a really excellent copy, clean and fresh in a sturdy binding. **\$4,250**

One of the last works Boyle published in his lifetime, this rare and significant title by one of the most creative and prolific scientists of the 17th century provides a good example of both the author’s breadth of intellectual inquiry and his deeply held interest in theology and philosophy. The youngest of the 14 children of the earl of Cork, Boyle (1627-91) was one of the founders of the Royal Society and a most active member throughout his life. He published many significant books and treatises, did



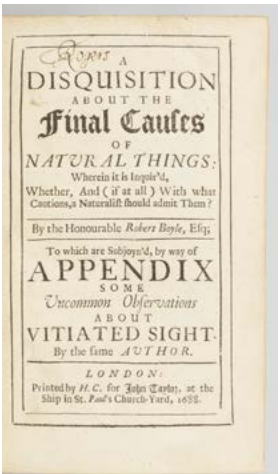
much original work in chemistry, helped to develop a celebrated vacuum pump, and propounded “Boyle’s Law,” which formulated the important relationship between the pressure and volume of gases. Despite having suffered a major stroke in 1670, Boyle continued to experiment and write intensively until the end of his life. His later writings, particularly those produced in the 1680s and including the present work, are often characterized in two ways: they may include forays into the world of medicine, and they also reflect a profound piety and respect for the divine. The present book is of considerable interest as a medical work. At the same time, the main essay presents the author’s thoughts on the relationship between theology and the work of natural philosophers, and is often regarded as Boyle’s endorsement of teleological inference (today more commonly referred to as “intelligent design”). In Fulton’s words, on the medical side, “the volume is replete with allusions indicating [Boyle’s] powers of observation as a naturalist and there are many references to physiology; perhaps the most interesting is the record of a conversation with William Harvey on how he discovered the circulation of the blood Appended to the ‘Disquisition’ is a brief tract on disturbances of vision; Boyle describes cataract, and was aware of the location of the opacity. A variety of case histories are recorded, drawn from his own experience, and the tract appears to be one of the first in which this method of teaching was employed in an ophthalmological treatise.” In all, there are 14 ophthalmological case histories given, including exophthalmic ophthalmoplegia and other degenerative and trauma-related conditions. (ST12799)

Boyle’s Most Important Medical Book, Bound with the Work Propounding his “Corpuscular Hypothesis,” Describing the Formation of All Matter

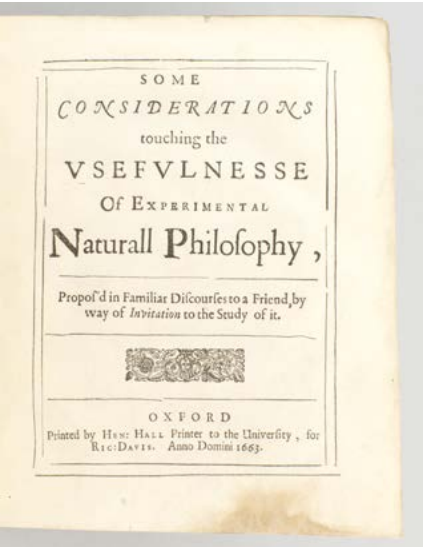


edge of the text in the first part of the first work, first few leaves of second work a bit browned, occasional mild marginal stains or rust spots, but still a very good copy with no fatal defects, the text mostly clean and fresh, and the binding solid. **\$11,500**

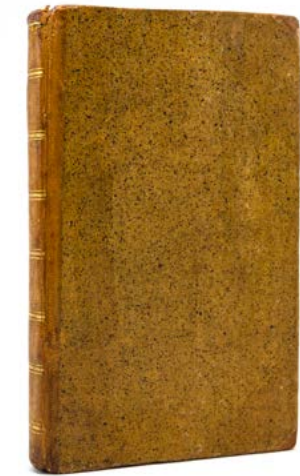
The two works in this volume are greatly important scientific publications individually, and together they demonstrate the author’s virtuosity as a natural philosopher and experimentalist, as they cover an impressive array of subject matter including medicine, physiology, zoology, philosophy, and chemistry. Although Boyle is chiefly remembered for his contributions to chemistry (see later in this discussion), “Some Considerations” was among his most important works in the field of medicine. According to DNB, the text here “was to prove his most extensive medical work and . . . was widely cited in the debates on medical practice of the time.” In it he describes a great many experiments, cures,



125 BOYLE, ROBERT. SOME CONSIDERATIONS TOUCHING THE USEFULNESSE OF EXPERIMENTAL NATURALL PHILOSOPHY. [bound with] CERTAIN PHYSIOLOGICAL ESSAYS. (Oxford: Printed by Hen. Hall, 1663; London: Printed for Henry Herringman, 1661) 195 x 160 mm. (7 3/4 x 6 1/4"). [20], 127, [9], 48, 57-417, [19]; [4], 36, [2], 37-105, [13], 107-249, [1] (blank) pp. (with several mis-paginations but complete). **Two works in one volume.** FIRST EDITIONS of both works. Contemporary speckled calf, raised bands, spine with lettering that was once gilt (but now rubbed away). Verso of title and recto of H2 with small ink stamp of the Selbourne Library. First work: Fulton 50; Wing B-4029; Second work: Fulton 25; Heirs of Hippocrates 264; Garrison-Morton 665.1; Wing B-3929. ♦ Front joint cracked about an inch at head and foot, extremities a little bumped and rubbed, calf torn at the tail edge of front cover showing a bit of the board underneath; pastedowns lifted, revealing binding structure, two-inch light brown stain (from a chemical?) affecting the tail margin and lower edge of the text in the first part of the first work, first few leaves of second work a bit browned, occasional mild marginal stains or rust spots, but still a very good copy with no fatal defects, the text mostly clean and fresh, and the binding solid. **\$11,500**



observations, and case histories, with topics as diverse as limb regeneration in certain animals, using fright to cure ailments, and the preparations of tinctures, cordials, and other remedies. The second work here is of monumental importance to the history of chemistry because it is considered the precursor to Boyle's classic essay, "The Sceptical Chymist," which he published less than six months after the appearance of "Essays." These complementary works both promoted chemistry as a separate discipline from alchemy, but it is in Boyle's "Essays" that he first sets out his "corpuscular hypothesis," describing the basic formation of all matter. This theory would drive his subsequent experimentation and also influenced some of the era's finest thinkers, including Isaac Newton and, perhaps to an even greater degree, John Locke. In discussing corpuscularianism, Boyle also touches on an important physiological discovery when he describes digestion as observed in a dog, "thus giving recognition to the existence of the agents now designated the 'enzymes.'" (Fulton) (ST12903)



126 (CHILDREN'S BOOKS). [SWILDENS, JOHAN HENDRIK]. VADERLANDSCH A-B BOEK VOOR DE NEDERLANDSCHE JEUGD. (Amsterdam: W. Holtrop, 1781) 178 x 108 mm. (7 x 4 1/4"). 18 p.l., 3-58, [2] pp. FIRST EDITION. Contemporary quarter calf over speckled paper boards. A TOTAL OF 33 VERY CHARMING ENGRAVED PAGES comprising the title page, the following page with calligraphic alphabets, four other full-page illustrations (comprising mathematical shapes, multiplication table and system using digits of hands, vowels and consonants with small exemplary pictures, and the solar system) and 27 half-page illustrations showing scenes of childhood, commerce, laboring, and domesticity, these and the first two leaves done on heavy stock, the engravings by L. Brasser, N. van der Meer, C. Bogerts, C. Brouwer, B. de Bakker, J. Condet, and H. Numan after designs by the author in collaboration with P. Wagenaar den Jongen. Hesselink and Kerssemakers 87. ♦Small chip to head of spine with older repair, corners a little bumped, three leaves with short closed marginal tears, A1 lightly soiled, occasional mild browning or foxing, but still an extremely pleasing copy, the text clean and fresh, and the original insubstantial binding solid and showing no significant signs of use. **\$2,500**

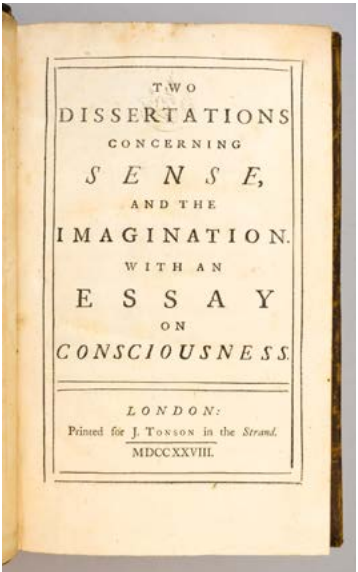


This is an utterly charming "A-B-C" book in remarkably good condition for a work intended for young children. The main source of delight is the group of 27 half-page engraved scenes used to illustrate the letters of the alphabet (apparently to show God's greatness, there are two engravings for the letter "G"). Given their emphasis, these scenes seem not so much intended to be charming as to stir up Dutch society (beginning with its youth) to embrace a sense of patriotism as part of a larger movement toward democracy, enlightenment, and industriousness. Even so, each vignette provides (at least to us) an abundance of pleasure: for "C," we see children in school learning arithmetic; for "D," laborers building a dike; for "Q," a night scene showing a quack plying his bogus wares on a lit-up stage; "L" stands for linen, as industrious women are shown outside their vine-covered cottage processing the plant and spinning the fibers. The perfect family appears in an elegant bourgeois interior, the mother nursing her baby and the father overseeing the deepening of character and the embrace of maturity on the part of his children. There are some exotic localities in these scenes, but mostly they picture comfortable households or laborers hard at work in spare workshops, neat cottages, or well-managed construction sites. A professor of law, Swildens (1745-1809) worked on the present book for three years, designing the illustrations after getting expert advice from many quarters about the best subject matter to use in order to achieve his lofty ends. The work is quite scarce outside of the Netherlands, with OCLC locating just five copies in U.S. libraries, and ABPC and Rare Book Hub listing only five more at British or American auctions since 1975 (just two in the past 20 years). (ST12567)

For more images and our complete inventory, please visit our website, www.pirages.com.

The Macclesfield Copy of a Rare Work Opposing Locke's "Dangerous and Pernicious" "Essay on Humane Understanding"

127 (COGNITION). [MAYNE, ZACHARY]. TWO DISSERTATIONS CONCERNING SENSE, AND THE IMAGINATION. WITH AN ESSAY ON CONSCIOUSNESS. (London: Printed for J. Tonson, 1728) 213 x 130 mm. (8 3/8 x 5 1/8"). 4 p.l., 231 pp. FIRST EDITION. Pleasing contemporary sprinkled calf, double gilt-rule edging to covers, raised bands, spine panels with large complex gilt floral ornament, red morocco label. Decorative and historiated woodcut headpieces, tailpieces, and initials. First three leaves with small embossed armorial stamp of the Macclesfield Library and front pastedown with matching armorial Macclesfield bookplate. Buickerood, "Two Dissertations," in "1650-1850: Ideas, Aesthetics, and Inquiries in the Early Modern Era," VII, 51-86. ♦Leather a bit dried, spine top slightly rubbed and with two small cracks, very minor nicks and spotting to covers, but the original unsophisticated binding completely solid and still quite appealing. A trace of foxing here and there, otherwise a nearly fine copy internally, the text very clean and fresh, and with quite ample margins as well as deep impressions of the type. **\$2,900**



Attributed, with some uncertainty, to Zachary Mayne, this is an important—though thus far undervalued—early work on cognition that was written in forceful response to the doctrines of John Locke's "Essay on Human Understanding," which the author calls "very dangerous and pernicious." Locke believed that all knowledge stemmed from an initial intake of data through the senses, thus contradicting Plato's theory of ideas, which posits a higher form of understanding independent of sentient perception. Our author objects that Locke puts humanity on the level of the animals. James Buickerood says that our author's "ultimate purpose is to defend the dignity of human nature by way of establishing a sharp distinction between it and animal nature, which he effects by offering what he claims to be the first extended analysis of the concept of consciousness." Buickerood concedes that, next to the influence of Locke's work, the present volume cannot measure up in importance, but he does say that in the 18th century "explicit use is made of its arguments and analyses in influential texts such as Edmund Law's English edition of William King's 'De Origine Mali' (which was closely studied by David Hume), and the second edition of Chambers's 'Cyclopaedia,' as well as publications of more restricted scope." The influence of the book continued into the 19th century in connection with the work of Wilhelm Tennemann, Friederich Überweg, Noah Porter, and Sir William Hamilton. The identity of the author is wrapped in uncertainty. Our best guess is that he was Zachary Mayne (1631-94), a clergyman and Oxford graduate who was described by Oliver Cromwell as "eminently godly." Mayne must have written the present work shortly after Locke's "Essay" was published in 1690, but for some reason Mayne's response was only published long after his death, in this first edition of 1728. Like a number of other little treasures from the Macclesfield collection, this is an early English work on an important subject that is of remarkable rarity, especially for a Tonson imprint. (ST10985)

128 (COLOR PRINTING, 18TH CENTURY). FLORIAN, JEAN-PIERRE CLARIS DE. GALATÉE, ROMAN PASTORAL; IMITÉ DE CERVANTES . . . ÉDITION ORNÉE DE FIGURES EN COULEURS, D'APRÈS LES DESSINS DE M. MONSIAU. (Paris: Defer de Maisonneuve, 1793) 333 x 247 mm. (13 x 9 3/4"). 125 pp. First Edition with these Illustrations. Pleasing contemporary black half roan over black paper boards, smooth spine gilt in panels with vase or patera centerpiece. Original (somewhat worn but solid) board slipcase. FOUR FINE STIPPLE-ENGRAVED PLATES by Colibert and Cazenave after Monsiau, PRINTED IN COLORS, original tissue guards. Front pastedown with ex-libris of Jean Furstenberg. Cohen-de Ricci 400; Furstenberg 122; Lewine, p. 188; Maggs 1930 Catalogue of French Illustrated Books 84; Ray, p. 145. ♦Corners a little bumped, a few hardly noticeable blemishes on covers, but the binding not just solid, but with only trivial wear. A breath of foxing here and there, but extremely fresh and clean internally, with vast margins. AN EXTREMELY FINE CONTEMPORARY COPY. **\$1,900**

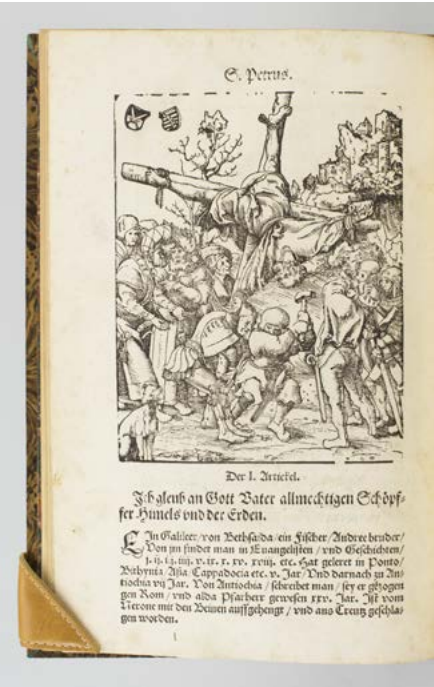
This edition of Florian's pastoral romance in imitation of Cervantes is one of the grander French books to be printed in colors when the vogue for such productions took hold during the last years of the 18th century. Ours is

one of six such books, all printed after 1786, that Ray singles out for praise as “handsome and imposing volumes.” A noted painter of both classical and modern subjects, Monsiau (1754-1837) was also an illustrator whose “abundant and interesting work in this line” is underrated, even though it has the merits of being simple, natural, lively, and piquant. (Ray) Monsiau’s obscurity, says Ray, may be owing to the fact that he most often worked as a secondary collaborator on major illustrated works; the present book is one of the few he did on his own, and it is among his best. Publisher Defer de Maisonneuve did not develop the technique of stipple engraving on copper plates, but he did perfect the process, which allowed for gradual tonal changes in hues and intensities of color, rather than the “stained glass” effect of separately printed patches of color. The Maggs catalogue states that this work is very rarely found in a full binding, “as it appeared at a troubled time when purchasers refrained from having books bound expensively. Normally copies are found in boards, or, at the best, in half-bindings.” Our copy has the engraver’s name just visible beneath the plates, so perhaps it does not qualify as “avant la lettre,” but it is obviously printed on thick luxury paper and with extremely ample margins. The volume comes from the renowned library of Jean (or Hans) Furstenberg (see item #48, above), who wrote several books on 18th-century French book illustration. (ST13807)



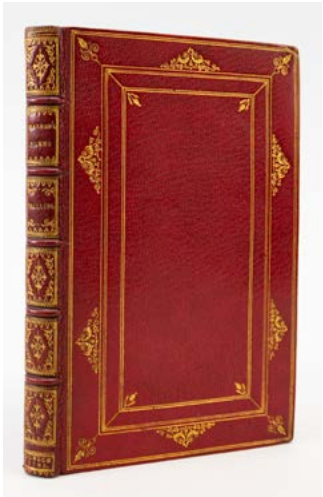
*A Very Rare Book, with a Poignant Set of Cranach Woodcuts
Showing the Martyrdom of the 12 Apostles*

129 CRANACH, LUCAS THE ELDER, Illustrator. POLLICARIUS, JOHANNES. DER HEILIGEN XII. (Wittenberg: Georg Rhau, 1549) 285 x 192 mm. (11 1/4 x 7 1/2”). [11] leaves. FIRST EDITION. Recent unadorned retrospective calf by Courtland Benson. Title page framed by woodcut figures of the 12 Apostles, 13 WOODCUTS BY LUCAS CRANACH (signed with his shield) depicting the Apostles and St. Paul, and two additional woodcuts of the Creation and the Resurrection. VD 16 P 4031. ♦Small portion of inner margin at bottom of title page renewed (well away from images and text), margins faintly smudged and thumbled, printed on paper not of the highest quality (and then presumably pressed, washed, and resized), strength of illustration impressions varying, but a complete copy without any fatal flaws of an excessively rare book to be welcomed in any condition. **\$12,500**



This elusive work features a major suite of wood engravings by a leading artist of the German Renaissance, vividly depicting the martyrdoms suffered by Christ’s Apostles, the “Holy 12” of the title. Court painter to Frederick, elector of Saxony, and friend of Martin Luther, Lucas Cranach the Elder (1472-1553) is described by Britannica as the “chief pictorial propagandist of the Protestant cause in Germany.” His reputation drew other artists to Wittenberg, and Muther observes that the city “achieved its position in the history of book illustration by virtue of Martin Luther and Lucas Cranach.” He is best known today as an engraver, and the present woodcuts demonstrate his merit. Originally designed in 1514 and

used once before (in a 1539 work on the Apostle’s Creed), they are full of movement and detail, showing the various brutal deaths of the Apostles—by crucifixion, beheading, and in the case of the unfortunate Simon, by being sawn in half—before jeering crowds. In the sermon printed here at the front of the volume, Lutheran preacher Pollicarius (1524-67) explains how the lives and deaths of the Apostles can be a source of inspiration and instruction to Christians (while Lutherans had abolished the cult of the saints, they were still devoted to the Apostles). Accompanying each plate is a line linking back to the prefatory sermon and then a brief passage describing the image, often including scriptural citations of the event portrayed. Pollicarius studied under Luther at Wittenberg and wrote the first biography of his teacher, which he published together with Luther’s assembled writings after the latter’s death. Wittenberg printer Georg Rhau (1488-1548) was important to the success of the Protestant Reformation. In addition to producing religious texts, he was a composer and one of the leading music publishers in Germany. This is an extremely rare book: apart from the present item, we were able to trace no copy on the market since 1947. (ST12892)

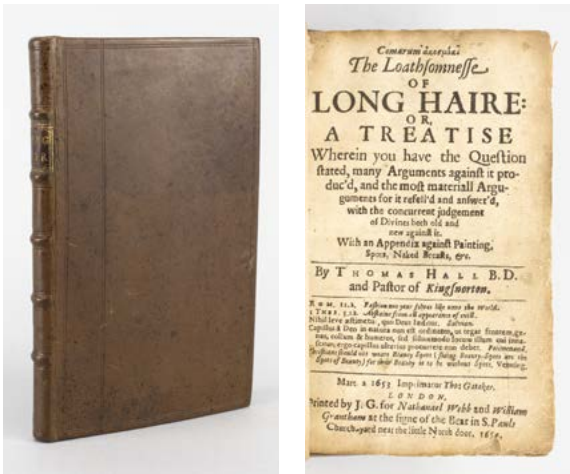


130 CRASHAW, RICHARD. (BINDINGS - RIVIERE). POETRY. (London: Printed by Rickaby for the Editor, 1785) 157 x 94 mm. (6 1/8 x 3 3/8”). xxiv, 158 pp. With some account of the Author; and an Introductory Address to the Reader by Peregrine Phillips. FIRST EDITION. EXCELLENT MID-19TH CENTURY RED MOROCCO, GILT, BY RIVIERE (stamp-signed on verso of front free endpaper), covers with mitered frame of multiple gilt rules with curling accents to sidepieces and oblique floral tools at corners, raised bands, spine gilt in compartments with central fleuron and scrolling cornerpieces, gilt titling, floral gilt rolls to turn-ins, marbled endpapers, all edges gilt. ♦Spine slightly darkened, one corner gently bumped, three gatherings a little browned, isolated minor marginal spots or stains, otherwise a fine and pretty copy, internally fresh and pleasing, and in a well-preserved binding. **\$1,250**

Written in the years leading up to the English Civil War, the poetry of Richard Crashaw shows clear Roman Catholic leanings, an issue that was still of concern well over a century after the author’s death, when the present volume was published. The son of an Anglican preacher who was a fervent anti-papist, Crashaw (1612/13-48), who showed a talent for poetry at a young age, clearly reacted against this paternal bias. DNB notes that the Catholic overtones in his poetry are exemplified by an interest in female saints popular in the Counter-Reformation movement, and “an exuberant, often ecstatic quality that builds over many lines, celebrating an emotional excitement that greatly surpasses the tenor of the scriptural or medieval texts on which the poems are often founded.” While the editor and compiler of this volume clearly admires the poet and believes him to be unjustly overlooked, he is careful to note that he himself is “a moderate Protestant, and, therefore, whatever relates to Theological controversy, has been carefully omitted, which makes the work comparatively small.” The selections here include a few of Crashaw’s religious poems, such as “The Weeper,” devoted to Mary Magdalene, as well as epitaphs and panegyrics to various figures of the day, and concludes with several poems written in Latin. In addition to being handsomely bound, this work is quite rare on the market. (ST15470)

*Diatribes against Over-long Locks and Cosmetics,
With Warnings about Bleeding Hair and Bodily Afflictions*

131 (CULTURAL HISTORY - PERSONAL FASHION, HAIR AND COSMETICS). HALL, THOMAS. COMARUM [then, in Greek:] AKOSMIA. THE LOATHSOMNESSE OF LONG HAIRE. WITH AN APPENDIX AGAINST PAINTING, SPOTS, NAKED BREASTS, &C. (London: Printed by J. G. for Nathanael Webb and William Grantham, 1654) 152 x 95 mm. (6 x 3 3/4”). 4 p.l., 125 pp. FIRST EDITION. Recent unadorned polished calf in the style of the period, raised bands. Front pastedown with engraved armorial bookplate of Edward Astle, Esq. (see below). Wing H-429; McAlpin III, 72; Thomason E. 1489(3). ♦Leaves somewhat browned, especially at edges (perhaps from fire?), occasional minor spots of foxing or rust, two pages with one-inch ink blot (one of these partially obscuring a sidenote), one sidenote just grazed by the binder, but still a very good copy of a book expected to be found in poor shape, with nothing approaching a fatal defect. **\$3,000**

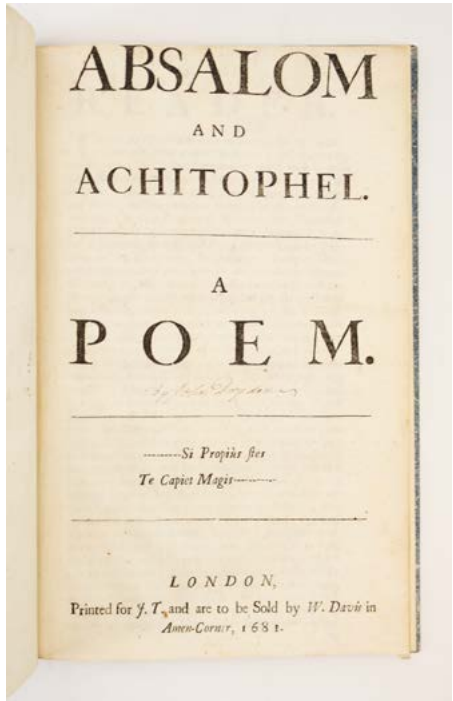


Hall turns his attention to the fashion crimes of women. Make-up is “the badge of the harlot,” and a bare décolletage an invitation to adultery. When Charles II ushered in the Restoration, Hall’s parishioners ushered out their joyless minister, whose sentiments and world view suddenly ran contrary to those fostered by the monarch, and he died five years later. Former owner Edward Astle (1770-1816) was the son of famous antiquary and major manuscript collector Thomas Astle (1735-1803), and was a bibliophile in his own right. The elder Astle also had a library of around 1,500 printed books in addition to his early manuscripts, and it is possible that our volume was once a part of his collection. This is not a common book: OCLC finds nine copies in U. S. libraries, and just four other copies appear in auction records since 1975. (ST12493)

132 [DRYDEN, JOHN]. ABSALOM AND ACHITOPHEL. A POEM. [with] [DRYDEN] and NAHUM TATE. THE SECOND PART OF ABSALOM AND ACHITOPHEL. [and] [SETTLE, ELKANAH.] ABSALOM SENIOR: OR, ACHITOPHEL TRANSPOS'D. A POEM. [with] A PRINTED LEAF CONTAINING “AN ELEGY ON THE USURPER O. C.” (London: Jacob Tonson, 1681-82; London: Printed for S. E., 1682; Dublin[?], 1682) Sizes vary slightly, but around 295 x 190 mm. (11 3/4 x 7 1/2”). 2 p.l., 32 pp.; [1] leaf; 1 p.l. (title), 34 pp.; 2 p.l., 38 pp. FIRST EDITION, Second Issue of the first work (per ESTC) with all the errors but one in the last line of p. 6 corrected, C1 (p. 5-6) a cancel, and signature B mis-signed A; FIRST EDITION, Second Issue of the second work (with “Fleet-Street” on title page and 12 lines on final page); FIRST PRINTING of the third work, with “Transpos’d” instead of “Transpos’d”; “Elegy” a reprint with “loyalty and integrity” in the title. First and second parts of “Absalom and Achitophel” in 20th century marbled boards backed with blue calf, vertical gilt titling to flat spine; “Absalom Senior” in modern period-style panelled calf, smooth spine with red morocco label. First work: Macdonald 12a(iii); Wing D-2215; Second work: Macdonald 15a(ii); Wing D-2350; Third work: Wing S-2652; Fourth work: Macdonald 3b, Wing D-2269. ♦ “Absalom and Achitophel” trimmed a little close at head, sometimes grazing page numbers, isolated tiny rust spots, but generally clean, crisp, and bright; the “Second Part” trimmed a little close at tail, affecting catchwords, the text of the “Second Part” and “Absalom Senior” a little browned, with occasional small rust spots, but generally clean and fresh; “Elegy” trimmed at tail, costing a couple of lines, and with overall browning; the bindings essentially unworn. **\$2,900**

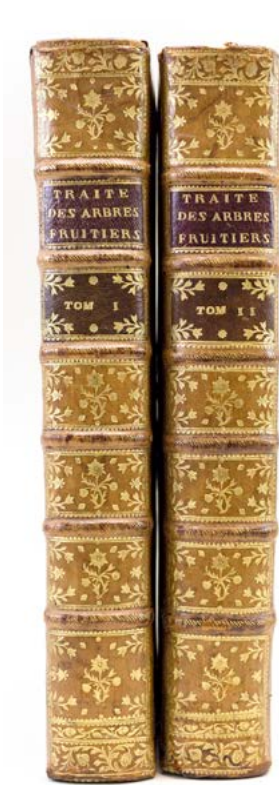
This is a desirable collection containing an early issue of perhaps the greatest satire in English, along with its rather elusive second part; also Elkanah Settle’s response to the first part, which resulted in his being skewered by Dryden in Part II; and a leaf with Dryden’s 1659 poem praising Cromwell, reprinted in hopes of embarrassing the poet in Restoration England. In the first part, Dryden draws a parallel between the Bible and the ambitions of Charles II’s illegitimate son the Duke of Monmouth (abetted by the Earl of Shaftesbury) to replace his father’s Roman Catholic brother James, Duke of York. As the name of our poem indicates, Dryden uses the Old Testament story of the machinations of King David’s son Absalom and his advisor Achitophel, with the moral of the story

With warnings of acute consequences for libertine expressions of both sexes, this is first and foremost a puritanical diatribe against the fashion for long hair among men, backed by scriptural arguments and the 17th century version of urban legends. Described by DNB as “a man who fought all his life against popular revels and pastimes,” Thomas Hall (1610-65) warns here of a dire disease in which matted “snakes” of long hair become infested with vermin and bleed when pricked with a needle. Not lacking in imagination, Hall claims that sufferers in Poland who cut off the offending hair “lost their eyes” or had some other body part grievously afflicted. His aversion to long hair on men is extreme: he mentions approvingly his fellow Puritan William Prynne’s attack on “love-locks,” but fears Prynne does not go far enough in condemning the scourge of hirsuteness. After 95 pages of lecturing men on their hairstyles,



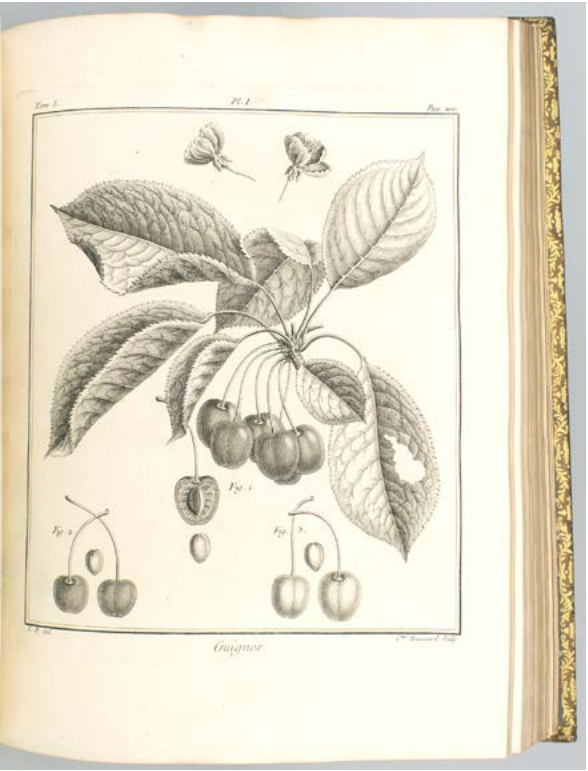
clear at the end: Absalom is killed in battle and Achitophel commits suicide—an obvious caution to Monmouth and Salisbury. Dryden’s rival playwright Elkanah Settle (1648-1724) attempted a riposte with “Absalom Senior,” flipping the story to cast the duke of York as Absalom and the marquess of Halifax as Achitophel, while praising Shaftesbury and Monmouth as the biblical characters Barzillai and Ithream. The first edition of “Absalom and Achitophel” was immensely popular, although it failed in its immediate political goal of defeating the attempt of Shaftesbury’s party to exclude the duke of York from the succession. In the wake of the first part’s warm reception, Dryden was pressed to write a sequel, and, although he declined, he prevailed upon Nahum Tate (1652-1715), who was to become Poet Laureate in 1693, to do the desired work under his direction. Dryden did contribute something to Part II: a 200-line section containing memorably savage satires of Settle and another literary enemy, Thomas Shadwell (1642-92). The (slightly defective) final piece here is Dryden’s broadside elegy for Oliver Cromwell, first published in 1659. Dryden held a civil service job during the Protectorate, walked in Cromwell’s funeral procession, and, in his elegy, praises the Lord Protector as a strong and intelligent ruler. While the three “Absaloms” appear separately in the marketplace with some regularity, it is more difficult to find them offered together. The “Elegy” reprint, a far more ephemeral work, is very seldom seen. (ST15502)

Classical Botanical Work in Original Decorative Calf, With More than 180 Finely Engraved Plates



133 DUHAMEL DU MONCEAU, HENRI-LOUIS. TRAITÉ DES ARBRES FRUITIERS. (Paris: Saillant, Desaint, 1768) 343 x 267 mm. (13 1/2 x 10 1/2”). **Two volumes.** FIRST EDITION. VERY PLEASING CONTEMPORARY SMOOTH CALF, ATTRACTIVELY GILT, covers with French fillet border, raised bands, spine gilt in pretty floral compartments with tulip cornerpieces and a large floral spray at center surrounded by small tools, one burgundy and one brown morocco label, turn-ins with gilt foliate roll, marbled endpapers, all edges gilt. WITH 181 VERY FINE ENGRAVED BOTANICAL PLATES (including an engraved frontispiece depicting a man and woman picking pears) as called for, illustrating the seeds, blooms, and edible products of fruit-bearing trees. Title pages with small early circular monogram stamp. Nissen BBI 550; Dunthorne 100; Pritzel 2466; Raphael “Pomona” 28; Brunet II, 871. ♦ One cover of volume II with a (well-masked) six-inch abrasion, joints of first volume beginning to crack along first compartment at head and tail on front and at tail on back, a few tiny wormholes and small patches of lost patina from insect activity, but the handsome original bindings entirely solid, quite lustrous, and generally well preserved. A dozen gatherings with faint overall browning because of paper stock (though the plates almost entirely unaffected), isolated rust spots and other trivial imperfections, otherwise a fine copy internally, the text especially fresh and clean, the plates richly impressed, and the margins remarkably ample. AN EXTREMELY ATTRACTIVE COPY. **\$15,000**

With a fine contemporary binding, this is an extremely large as well as quite pleasing copy of a beautifully illustrated book by the man Raphael calls “one of the outstanding botanists of the 18th century” in the fields of plant physiology and agriculture. Henri Duhamel du Monceau (1700-82) was a justifiably celebrated Parisian polymath who gave up on formal university training to take lodgings near the Botanical Gardens, where he pursued his own plan



of learning from the director and from other distinguished persons who gathered there. He cultivated trees on his own estates, authored a number of important books on topics as diverse as agronomy, marine architecture, and ichthyology, and was a member of all the important scientific academies. This treatise on fruit culture proved to be of considerable importance, and the plates (designed by Magdeleine-Francoise Basseporte, Aubriet, and others and engraved by Catherine Haussard, P. L. Cor, Henriquez Herisset fils, Menil, Charles Milsan, Poletnich, and others) were among the most beautiful botanical engravings of the period. The text begins by describing the appropriate methods for pruning and grafting fruit trees, and goes on to discuss the different varieties of individual fruits, including 58(!) types of pears. The engravings show uncommon consistency from beginning to end in how substantial and skillfully executed they are. The images are faithful to nature, thoughtfully designed, and so finely wrought as to appear luscious. The work is uncommonly seen in an attractive contemporary binding, and is rarer still in the kind of tall copy offered here. (ST11764)



**A Remarkable Survival: a Dozen 18th Century Sheets
Featuring Amusing Monthly Scenes with Caricatured Lilliputian Figures**

134 (DWARFS). BOWLES, JOHN. THE TWELVE MONTHS OF THE YEAR REPRESENTED BY LILLIPUTIAN FIGURES. ([London: John Bowles, 1770?]) 285 x 186 mm. (11 1/4 x 7 1/2"). 12 plates, printed on recto only. Unbound and laid into a wrapper of handmade paper from the period. In a new green folding cloth box. Each engraving with one central scene surrounded by a decorative border featuring additional figures and emblems. Sheila O'Connell, "The Popular Print in England 1550-1850," pp. 159-161. ♦Leaves for January and December a little browned and soiled, the latter with two one-inch tears in the margins with early repairs, other leaves in very fine condition. **\$6,500**

A remarkable survival, this delightful set of prints features an amusing array of dwarfen characters portraying various societal types in contemporary garb engaged in activities appropriate to each month. The month of May, for example, features "Miss Nightengale Quaver" and her probable suitor "Sr. Tweedle-dum Tickle" making (literal) music together, the gentleman strumming a lute and the lady singing along. Though fashionably dressed, both figures are caricatured, rendering the accompanying six lines of verse praising the beauty of the month—and how it "inspires new flames, revives extinguisht Loves"—more than a little humorous. Other characters like "Don Diego Surly-Phyz and his boy Dumplin," and "Beau Noodle and Mistress Simper ye Bar-keeper," give an idea of the range of types, trades, and human flaws on display here, all of which are depicted in a similarly whimsical manner. This particular genre of imagery owes much to the work of Jacques Callot (1592-1635), whose engravings of dwarfs appeared in "Varie Figure Gobbi" (1616). In the 18th century the "Gobbi" figures were further popularized by German and Dutch artists, most notably in a work called "Il Callotto Resuscitatio" (ca. 1715), which features images that are extremely reminiscent of the present work. The anonymous artist who designed our suite of plates undoubtedly drew on this tradition while also borrowing from the work of Jonathan Swift, applying the word "Lilliputian" to these clearly dwarf-like characters. The original plates were probably published in the 1730s or '40s, and certainly by 1753, when the group appeared in John Bowles' catalogue alongside a number of other Lilliputian-themed prints. The presence of wove paper in this set—a material available from the 1760s but not in wide use until later in the century—suggests that this particular copy was printed closer to 1770. Due to the ease with which they may be broken up and damaged, it is extremely rare to find a complete set of these plates on the market, and even rarer to find them in such fine condition. (ST12946)



**A Exceptionally Well-Preserved Copy of the First Printing
Of an Early and Influential Portable Herbal, with Excellent Period Coloring**



135 EGENOLPH, CHRISTIAN. HERBARUM IMAGINES VIVAE. DER KREUTER LEBLICHE CONTRAFAYTUNG. (Frankfurt: Christian Egenolphus, 1535) 197 x 127 mm. (7 3/4 x 5"). 40, [4] leaves. **Part I, only, of two.** FIRST EDITION. Modern printed paper boards with blue floral pattern. WITH 226 BOTANICAL WOODCUTS, ALL WITH BEAUTIFUL CONTEMPORARY HAND COLORING. Two leaves with pencilled marginalia. Nissen BBI 2344; Fairfax-Murray 196; Pritzel 2626 (1536 printing); Adams H-293. Not in Hunt. ♦A couple of minor marginal stains, otherwise AN EXTREMELY FINE COPY, clean, crisp, and bright with saturated colors, in an unworn binding. **\$35,000**

This is an outstanding copy, with notably pleasing hand coloring, of printer Christian Egenolph's first small format—and thus extremely practical—herbal, one of the most important and now highly sought-after early editions of its kind. The text that appears here, in addition to the title and index, is the name of each plant, given in Latin (in roman type) and German (in gothic type). The woodcuts show us the

entire plant, from roots to bloom, and from two to five specimens are artfully arranged on each page. There are familiar garden flowers (rose, iris, violet, columbine), medicinal and culinary herbs (St. John's wort, rosemary, rue, mint), gourds and fruits, grains, and such potential intoxicants as wine grapes, hops, and cannabis. A second part of "Herbarum" with 65 woodcuts appeared in 1536; our first edition had proved so popular that it had sold out by then, and Egenolph found it necessary to print new copies to accompany part II. Egenolph [or Egenolff] (1502-55) was not a botanical writer, but had studied the humanities before entering the printing trade. He opened his Frankfurt workshop in 1530, and published about 400 volumes over the next quarter century, most of these popular vernacular works, many of them illustrated. The botanical cuts here are based on the illustrations by Weidlitz used in Brunfels' 1530 herbal, published by Johann Schott of Strassburg. Egenolph planned to use these woodcuts in a 1533 edition of Eucharius Rosslin's "Kreutterbuch," but Schott filed a lawsuit for plagiarism and succeeded in seizing the blocks. Undeterred, Egenolph ordered more woodcuts of the same design—those used here and in later editions of his herbals and those of his heirs. The printer's daughter Magdalena married Adam Lonicer, an employee of the press, who became director of the firm after Egenolph's death and produced a number of noted botanical books. Herbals tend to be heavily used books, and the present copy is remarkably free of the stains, thumbing, and tears that so often afflict such works. (ST12751)



The Hoe Copy of One of the Most Important Emblem Books of the 17th Century

136 (EMBLEM BOOK). SCHOONHOVEN, FLORIS VAN. EMBLEMATA . . . PARTIM MORALIA PARTIM ETIAM CIVILIA. (Lugduni Batavorum [Leyden]: Ex officina Elzeviriana, 1626) 193 x 145 mm. (7 1/2 x 5 3/4"). 6 p.l., 235 pp. Second Edition. Attractive late 19th century brown crushed morocco, gilt, raised bands, spine compartments with floral spray at center, volutes at corners, gilt titling, gilt-rolled turn-ins, marbled endpapers, all edges gilt. Engraved frame to title page, frontispiece portrait of the author, and 74 EMBLEMS BY CRISPIN VAN DE PASSE THE YOUNGER. Front pastedown with morocco bookplate of Robert Hoe and wood-engraved bookplate of E. Bern. Landwehr, "Low Countries," 728;





Praz 493; Rahir 223; Willems 261. ♦Leaves lightly pressed (but, perhaps apart from the title, probably not washed), a couple of minor stains, but a very attractive copy, the binding with only trivial wear, and the text clean and fresh, with excellent impressions of the engravings. (See also back cover) \$3,750

This is the first Elzevier edition of one of the most influential emblem books of the era, with the same fine van de Passe engravings used in the 1618 Gouda first printing. Attorney and humanist Floris van Schoonhoven (1594-1648) drew inspiration from the emblem books of Alciato, but departed from his predecessor by

giving the commentary greater prominence and a purpose beyond identifying classical sources for the images. Schoonhoven scholar Karl Enenkel notes that the commentary here is “a philosophical essay, a diatribe, against civil war, with a special warning against its major cause, theological debate,” and likens it to Seneca’s “Moral Essays.” The marvelous engravings are a mixture of classical subjects from Ovid and Aesop and scenes from contemporary life, including an alchemist in his laboratory. They are the work of Crispin van de Passe the younger (ca. 1594-1670), scion of a Dutch family of printers and engravers, who was noted for his remarkably fine detail work using a burin. The tasteful binding here was no doubt done for former owner Robert Hoe (for more on whom, see item #69, above). (ST15242)

137 (ENGRAVED BOOKS). MOREAU, PIERRE. LES SAINTES PRIERES DE L’AME CHRESTIENNE. (Paris: Jean Henault, 1656) 164 x 109 mm. (6 1/2 x 4 1/4”). [106] leaves. Fifth Edition. Contemporary black morocco, covers with blind-stamped armorial device of the Buade family (three griffin legs, surmounted by a crown), raised bands, two silver metal clasps, marbled endpapers, all edges gilt. ENGRAVED THROUGHOUT in calligraphic script with elaborate borders and images of Christ, the Virgin, and the Seven Deadly Sins, all by Moreau. Front pastedown with bookplate of Roger Paultre. Bonacini 1228 (1644 ed.); For the binding: Guigard II, 130. ♦Joints and extremities minimally rubbed (and well masked with dye), fore margin of most leaves faintly thumbled (title page just slightly more so), lower right marginal corner of a dozen leaves with small, very weak dampstain, final page with adhesion at inner margin, other trivial defects, but still quite an appealing copy, the binding solid, lustrous, and scarcely worn, and the engraved text bright, smooth, and clean. \$5,500



This is an especially charming engraved prayer book that belonged to a very prominent 17th century French family. Moreau (ca. 1600-48) was a calligrapher and writing-master who also published writing manuals. He designed a special cursive type called “lettres financières,” which he dedicated to Louis XIII, who made him a printer-in-ordinary in 1643. The present item does not use his moveable type, but employs engraved prayers done on separate copperplates, which were then fitted with any one of 16 ornamental borders, featuring birds, mermaids, cherubs, fruits, and flowers. In addition to the borders, there are also a number of engravings of flowers or fruit, as well as images of saints, scenes from the life of Christ, royal arms, and portrayals of the Seven Deadly Sins personified (Envy is particularly powerful as a Medusa-like creature accompanied by a mangy dog). According to Guigard, this copy was bound with the arms of Antoine de Buade, Comte de Palluau, counsellor of state for Henri IV, and first



steward of the royal household. He had a substantial library, but he died in 1633 (and his son Henri died in 1622), so this must have been bound for his grandson Louis de Buade, Comte de Frontenac et de Palluau (1625-98), who was known as a bibliophile himself and who served as Governor General of New France from 1672-82 and from 1689-98. Roger Paultre was both a collector and respected scholar of French emblem books and other illustrated works; his collection was sold in 1993 at Drouot. (ST12952)

The First Portable Edition of Jerome's Letters, with Erasmus' Great Scholia, Offered Here in Two Copies of this Same Printing, One of them Ravaged by Censorship



138 (ERASMUS - EXPURGATED TEXT). HIERONYMUS. OPUS EPISTOLARUM . . . CUM SCHOLIIS ERASMI. (Lyon: Jean Crespin for Jacques et François Giunta [and] Guillaume Boullé, 1528) 210 x 142 mm. (8 1/4 x 5 1/2”). Intact copy: 14 p.l., 343, [1], 387, [1], 274 pp., 24 leaves (final blank); Censored copy: 67-72, 77-[lower half of] 96, 129-74, 179-92, 195-210, 221-86, 289-332, [lower half of] 4-14, 17-54, 73-100, 107-387, [1], 3-8, 13-64, 69-274, [21] leaves. **Two copies of the same three-part work, one complete and the other censored.** With commentary by Desiderius Erasmus. Intact copy in a modern binding fashioned from a fragment of a 16th century antiphonary leaf, smooth spine, housed in an excellent light brown buckram clamshell box with gilt titling on back; censored copy in contemporary blind-stamped calf, covers with concentric frames

of floral rolls, central panel with blind-tooled lozenge, raised bands, early ink titling and library number on spine panel. Intact copy with the printer’s device of the Giuntas on title page of each part and on final page of first two parts. Censored copy with the printer’s device of Guillaume Boullé on final page of part II. Intact copy with (18th century?) handwritten index on front flyleaf, frequent contemporary marginalia throughout, and three paragraphs of contemporary manuscript notes on final blank. Censored copy with the Scholia of Erasmus scratched through with ink, cut away entirely, or with small wax spots where paper was pasted over it; occasional contemporary annotations. Baudrier IV, 22; USTC 130036. ♦Intact copy with about one quarter of leaves a bit browned, isolated small inkspots, otherwise clean and quite crisp, in an unworn binding. Censored copy with binding rather worn, spine with half an inch of leather lacking head and tail, lower cover with two-inch T-shaped patch of worming, edges rubbed to boards in several places, occasional light dampstain to lower fore-edge quadrant, half a dozen quires a bit browned, other minor defects, but the condition perfectly acceptable for what the volume has to tell us, and, in all, sound and serviceable. \$9,500

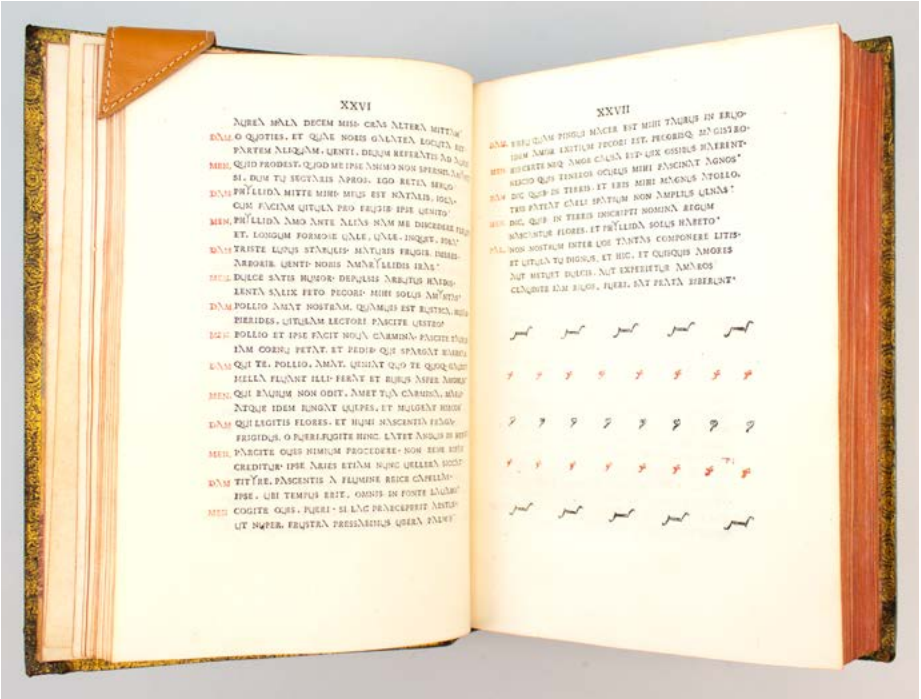
The two volumes offered here provide an uncommon opportunity to compare an uncensored copy of the rare first portable edition of Jerome's letters, complete with the important commentary of Erasmus, next to a much rarer survival—the same printing but in a different volume that has been disfigured by Counter-Reformation censorship. For Erasmus, Jerome represented the ideal Christian scholar, and he spent many years and enormous effort editing the text and composing the scholia for Jerome’s writings; it is Erasmus’ greatest contribution to patristic scholarship, and as much the work of the humanist as of the Church Father. All earlier printings of the letters of Jerome were in large folio volumes, so this edition in quarto, using the text of the 1524 Froben printing, is the first in a small, handy, and less expensive format. It was produced by Lyon printer Jean Crespin under his own imprint and for the publishers Guillaume Boullé and Jacques and François Giunta. As the religious upheavals of the 16th century divided Europe into two hostile camps, Erasmus’ hopes of reconciliation between the opposing sides died, and both came to view him with opprobrium, the Protestants for his rejection of their ideal of ecclesiastical reform, the Catholics for suggesting any reform might be needed. The person responsible for the vigorous censorship of our volume was no doubt an aggrieved Catholic, who saw the great humanist as a leading player in fomenting the Reformation and who believed that Erasmus had thus “laid the egg that

Luther hatched.” Pope Paul IV had been so incensed with the scholar that in 1657 he briefly placed all of Erasmus’ writings on the Index of forbidden books. It must have been in response to this decree that our censored volume had every word written by Erasmus, and even every mention of his name, systematically and violently expurgated—by crossing out text with ink, pasting paper over his comments, or by the radical step of cutting away entire sections. Of course, once the ban on Erasmus’ works had been lifted, these censored copies would have been rightly seen to have lost most of their usefulness, and thus discarded. Between the heavy use to which these early portable-sized editions would have been subjected, and the destructive censorship that later befell many copies, all issues of the 1528 Lyon printing of this work are uncommon, but the Boullé and Giunta imprints are especially so. (We are grateful to Edwin Hall for his assistance with this description.) (CEH1915)



139 (TYPOGRAPHIC FACSIMILE - MANUSCRIPTS, ANCIENT). VERGILIUS MARO, PUBLIUS. [CODEX MEDICEUS]. P. VERGILI MARONIS CODEX ANTIQVISSIMVS. (Florentiae [Florence]: Typis Mannianis, 1741) 260 x 175 mm. (10 1/8 x 6 7/8”). 2 p.l., xxxv, [1], 459 pp. With the half title. FIRST EDITION. RICHLY GILT CONTEMPORARY SLATE BLUE MOROCCO with wide filigree frames formed by multiple decorative rolls, floral centerpiece composed of small tools, raised bands, gilt compartments with fleuron centerpiece surrounded by small tools, curling cornerpieces, one compartment with date “1743,” another with gilt titling, gilt-rolled turn-ins, marbled endpapers. Engraved title, medallion portrait on printed title, historiated engraved headpiece and initial, engraved typographic specimen in the text, decorative tailpiece. Printed in red and black. Front pastedown with book label of Gulielmi [William] O’Brien and library label of Milltown Park Jesuit Library; title page with the library’s ink stamp. Forbes Collection, p. 9; Updike I, 171; Dibdin II, 551; Schweiger II, 1174; Brunet V, 1291; Graesse VII, 341. ♦Tiny chip to head of front joint, extremities a little rubbed, the boards with variable fading, but the once-splendid binding solid and still bright with gilt. Isolated minor marginal smudges or stains, but A VERY FINE COPY INTERNALLY, clean, crisp, and quite bright, with deep impressions of the type. \$7,000

This is Joseph Manni’s intriguing attempt to give an exact textual and a convincing paleographical replication of the most important and complete ancient manuscript of Virgil, the famous “Codex Mediceus” in the Laurentian Library in Florence. As such, it is the first typographic facsimile of any manuscript, and qualifies as an important event in the history of printing. The manuscript is written in rustic capitals, which are imitated with some success in this typographic facsimile by a specially fabricated font of type; marginal and interlinear corrections are also included. The “Codex Mediceus” is of particular importance because it is complete except for the first part of the “Eclogues” (which are supplied here from another source) and because it is one of the few more or less precisely



dated Latin literary manuscripts: a note in it says it was reviewed or corrected by Tucius Rufius Apronianus Asterius, who was one of the consuls in 494. This book is seldom found, as here, in an appealing contemporaneous binding. (ST15175)

A Large Paper Copy in Period Red Morocco of “One of the Masterpieces of the Illustrated Book”

140 (FRENCH ILLUSTRATED BOOKS). BOCCACCIO, GIOVANNI. IL DECAMERONE. (Londra [i.e., Paris]: 1757) 222 x 140 mm. (8 3/4 x 5 1/2”). Five volumes. Edited by Filippo di Matteo Villani. First Edition with these Illustrations. EXCELLENT CONTEMPORARY RED STRAIGHT-GRAIN MOROCCO, covers with gilt fillet border, flat spines divided into six panels by plain gilt rules, three panels with small floral tool at center, two with titling, and one with a rampant lion and saltire from the Longe family crest, gilt-ruled turn-ins, marbled endpapers, all edges gilt. Engraved title in each volume, many engraved vignette head- and tailpieces, and 111 VERY FINE ENGRAVED PLATES (including frontispiece portrait in first volume), primarily AFTER DRAWINGS BY GRAVELOT, but also after EISEN, BOUCHER, and COCHIN. Tissue guards (perhaps original) for all engraved matter. A Large Paper Copy printed on Papier de Hollande. Front pastedowns with engraved armorial bookplate of Francis Longe, Spixworth Park, Norfolk; final volume with ink monogram “ME” on last page. Two instances of ink marginalia noting reversed order of plates. Cohen-de Ricci 158 (“un des livres illustrés de plus réussis de tout le XVIIIe siècle”); Ray 15; Brunet I, 1003. ♦Boards just a shade brighter than the spines, negligible rubbing to joints and extremities, covers with a couple of small dark spots, occasional minor smudges to the (extremely wide) margins, other trivial imperfections, but A VERY FINE CONTEMPORARY COPY—unusually clean, fresh, and bright inside and out. \$6,800

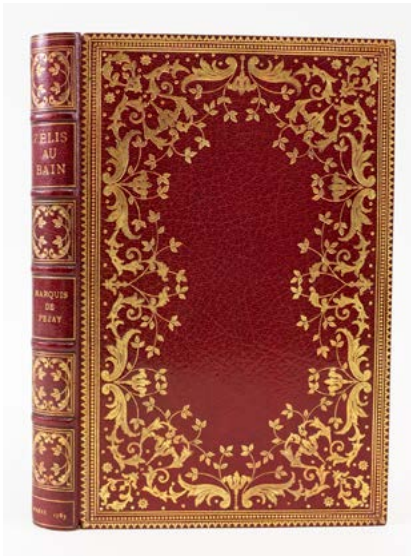


This is a very special Large Paper Copy in period morocco of one of the most famous and charming illustrated books of the 18th century, and it may be the supreme example of refined libertine illustration of the period. Owen Holloway calls this one of the four masterpieces of book illustration at the end of the Rococo period. And Ray is expansive in his praise, calling the work simply “one of the masterpieces of the illustrated book.” Although he had as collaborators



on this work some of the outstanding French artists of the 18th century, Gravelot (born Hubert-François-Bourguignon, 1699-1773) was chiefly responsible for its production, designing 89 of its 222 plates and all 97 of its immensely delightful tailpieces. In this, the most ambitious undertaking of his career, Gravelot gave Boccaccio’s narrative the settings and costumes of 18th century France, and this transposition “made it possible for him to exercise his special talent for depicting the social world around him. For the most part, his figures are young, the women graceful and pretty, the men lithe and handsome . . . All levels of life are presented, from the peasant in his hovel to the king in his palace. Every variety of interior is there, from boudoirs and bedrooms to dining rooms and salons. Animated street scenes alternate with glimpses of

gardens and farms, forests and river banks. The human condition has rarely been so attractively displayed. Yet this is only the beginning Gravelot's tailpieces complete what his plates have begun. They are peopled by amusing children, who . . . usually play their parts in interpreting Boccaccio's text." (Ray) Our handsome set was bound for Francis Longe (1748-1812), a gentleman who served as sheriff of Norfolk and whose library warrants mention in Quaritch's "Dictionary of Book Collectors." The "Catalogue of British and American Book Plates" held by the British Museum lists two different bookplates for Longe (3385 and 3386). (ST12596)



141 (FRENCH ILLUSTRATED BOOKS). PEZAY, ALEXANDRE FRÉDÉRIC JACQUES DE MASSON, MARQUIS DE, and CLAUDE JOSEPH DORAT. ZÉLIS AU BAIN. PÔÈME EN QUATRE CHANTS. [bound with] LE POT-POURRI, ÉPITRE À QUI ON VOUDRA; SUIVIE D'UNE AUTRE ÉPITRE. [bound with] [DORAT, CLAUDE JOSEPH]. LETTRE DE BARNEVELT, DANS SA PRISON, À TRUMAN, SON AMI. [and] LETTRE DE ZÉÏLA, JEUNE SAUVAGE, ESCLAVE À CONSTANTINOPLE, À VALCOUR, OFFICIER FRANÇOIS. (Genève [i.e., Paris]: n.p., 1763; Sébastien Jorry, 1764; Paris: Sébastien Jorry, 1764) 212 x 137 mm. (8 3/8 x 5 3/8"). 43, [1] (blank) pp.; 53, [3] (blank) pp.; 37, [3] (blank) pp.; 40 pp. **Four works in one volume.** FIRST EDITIONS of first two works. ELEGANT EARLY 20TH CENTURY RED MOROCCO (signed in gilt on front turn-in, but the name now effaced[!]), covers with an ornate gilt frame of flowers and leaf tools, raised bands, compartments with foliate gilt tools and gilt lettering, turn-ins with gilt garlands, green silk endleaves, all edges gilt. Housed in a black moiré slipcase with morocco label. First work with title vignette, the four works with head- and tailpieces and a total of EIGHT FULL-PAGE PLATES, all BY

CHARLES EISEN. Cohen-de Ricci 796-797 (first two works), 317 (third work), 318 (fourth work). ♦ A tiny stain to front turn-in in (from efforts to remove binder's signature), a few leaves with a breath of foxing, occasional light spotting or small stain, but A FINE COPY IN A SPARKLING BINDING. **\$2,900**

The graceful engravings of Rococo master Charles Eisen are the highlight of these four works of light and occasionally racy verse, written by two notoriously rakish dandies whose poems were so in sympathy with one another that there is often confusion as to which one is the author of a particular piece. For example, "Le Pot-pourri" is attributed to both men by the Bibliothèque Nationale. In any case, what all of the works here have in common is the invariably charming illustrations of Eisen. Cohen-de Ricci has special praise for the engravings in "Zélis" ("very beautiful") and "Pot-pourri" (a "charming volume very elegantly illustrated"). Bryan says that Eisen (1720-78), court painter to Louis XV and drawing master to Madame de Pompadour, had a hand in "almost all the important [illustrated] books published in France in his time." His "exquisite plates [are] engraved with a light point and with striking originality." He "took his inspirations direct from nature, but add[ed] something of the ideal, after the manner of Watteau and Boucher." A former musketeer, Dorat (1734-80) was known for his plays and airy verse, but the lavishness of his published works surpassed their profundity. Pezay (1741-77), a commoner who bestowed the title "Marquis" upon himself, was a courtier and libertine (like Dorat and Eisen) but he also had a serious side, as his scholarly books on maps and geography suggest. The elegance of our binding, with its lacy Rococo-style frame, perfectly complements the refinement of the works, and perhaps the binder's signature was removed in hopes of passing the work off as contemporary to the publication. Although we can only make out a "C E" in the gilt-stamped signature, the quality of the materials and workmanship suggest its origins in a premier atelier. (ST15186)



*An Early Fuchs Herbal, in Glorious Condition,
With More than 500 Botanical Cuts in Contemporary Color*

142 FUCHS, LEONHARD. DE HISTORIA STIRPIUM COMMENTARIJ INSIGNES. (Lugduni [Lyon]: Apud Balthazarem Arnolletum, 1549) 165 x 108 mm. (6 1/2 x 4 1/4"). 16 p.l. (the last blank), 852 pp., [6] leaves. Second Lyon Edition. Excellent 17th century calf, double gilt fillet border on covers, raised bands (expertly rebacked, preserving most of the original attractively gilt backstrip). Woodcut printer's device, portrait, and IN EXCESS OF 500 WOODCUT BOTANICAL ILLUSTRATIONS, ALL COLORED BY A CONTEMPORARY HAND. Endpapers with bookplates of A. D. Stodeur, M.D., and the Horticultural Society of New York (Bequest of Kenneth Mackenzie, 1934); title page with mostly removed ink inscription in a contemporary hand; margin of bb7 with remnants of 17th or 18th century ink signature; e4 with light embossed stamp of the Horticultural Society. Nissen BBI 557; Hunt 61; Adams F-1102; Mortimer 240. ♦ Leather a little crackled, neat repairs to title page and margins of two other leaves (no loss), isolated rust spots or light foxing, occasional faint offsetting from colors, but A REMARKABLY FINE COPY, unusually clean and fresh internally (for any 16th century book and particularly for an herbal), and in a solid binding with no significant wear. **\$17,500**



This is an historically significant early octavo edition of Fuchs' celebrated herbal, published seven years after the work first appeared, offered here with uncommonly careful contemporary hand coloring and in almost amazing condition. Professor of medicine at Tübingen, Fuchs (1501-66) sets out in this work to improve the knowledge of materia medica by showing the largest possible number of plants useful as drugs and herbs. Specifically, he describes 400 German and 100 foreign plants, and he illustrates them with more than 500 woodcuts. Our scholarly author draws heavily on classical learning in his text, but he also uses his knowledge of the northwestern European species and even American plants like maize (the fuchsia, when it was brought from America, was named after him). He expresses a keen appreciation for the beauties of nature, and he is enough of a true botanist to describe the characteristics of plants, their habits, habitats, and forms. It is this work that makes Fuchs one of the founders of botany (along with Bock and Brunfels), a science that had virtually stood still since Dioscorides. The clearest aspect of modernity in the work is seen in the woodcuts, based on firsthand observation of the living plant and establishing a standard of plant illustration which has been followed down to the present. Ours is the scarce second Lyon edition, distinctive as the first printing of a smaller version of the woodcuts used in the original edition, issued in 1542 in Basel. The early folio editions are among the great illustrated books of the period, and the small woodcuts here share the detail and delicacy of those in the larger format printings. In the present copy, the coloring has been done with deftness and care, and the results are gratifyingly attractive. The small editions of these works would have been used in the field, the kitchen, and the apothecary shop, where they would have encountered hazards from dirt, damp, spills, and burns. To find a copy like the present one, with no such signs of use, is extremely fortunate. (ST12459)



*A Fine Contemporary Copy of one of the
First Modern Celestial Atlases, with All 69 of its Original Moving Parts Intact*

143 GALLUCCI, GIOVANNI PAOLO. THEATRUM MUNDI, ET TEMPORIS. (Venetiis [Venice]: apud Ioannem Baptistam Somasculum, 1588) 247 x 175 mm. (9 3/4 x 6 7/8"). 8 p.l., 280, 280-81, 281-478 pp., [1] leaf (errata and instructions to binder). (With the often lacking additional leaf inserted between Mm4 and



Nn1, showing the constellation Cepheus). FIRST EDITION, First Issue (with Xx2 and Ooo2 missigned Xx3 and Ooo, respectively). Contemporary limp vellum, flat spine with early ink titling. With printer’s Sagittarius device on title page and 144 FULL-PAGE ASTRONOMICAL WOODCUTS, 50 WITH WORKING VOLVELLES, WITH A TOTAL OF 69 MOVING PARTS. With the (often lacking) large folding chart “Canon sexagenarius.” Title page with early ink owner inscription of the Jesuit House of Naples. Mortimer “Italian” 206; Riccardi I, 568; STC Italian 288; Adams G-168; Graesse III, 19; Thorndike VI, 158-59; USTC 831617; EDIT16 20287. ♦Vellum a little soiled, extremities lightly rubbed, original small pasted-on paper squares meant to secure the strings of a volvelle sometimes strengthened on a leaf verso with an additional (probably old) paste-over (text unaffected), occasional small stains or mild marginal foxing, but generally A FINE CONTEMPORARY COPY, clean and fresh internally, with comfortable margins, and the binding in an unusually well-preserved state. **\$32,000**

This is the original printing of the work considered the first modern celestial atlas to use Copernican coordinates for the location of the stars. Noted for its visual appeal, the atlas features 96 full-page wood engravings of circular diagrams and dials, 50 of these with working volvelles. In addition to astrological charts, the diagrams include the hemisphere of the New World, calculators for tides, and a representation of Limbo, Purgatory, and the Nine Circles of Hell as described by Dante. Book V contains 48 wood engravings of the Ptolemaic constellations, complete with drawings of the mythological figures represented by the stars. Thorndike notes that in his dedication to Pope Sixtus V, who had issued a bull condemning astrology, Gallucci urges the pope to endow an astronomical observatory. Gallucci argued for the legitimate use of astrology in medicine, while warning physicians not to be overly reliant on it. “Theatrum Mundi” found an appreciative audience, and was reprinted in 1589 and 1603, with a Spanish translation appearing in 1606 and going to three editions. Giovanni Paolo Gallucci (1538-ca. 1621) worked as a private tutor for the scions of noble families in Venice, and was a founding member of the Second Venetian Academy. He was also the author of works on astronomical instruments, and was among the first to describe the proportional compass. Our first edition is uncommon, with OCLC and USTC finding just five copies in U.S. libraries, and it is especially rare in genuinely fine condition: when copies appear, they are almost always in unappetizing condition, with the volvelles frequently gone, damaged, repaired, or in facsimile. (ST15380)

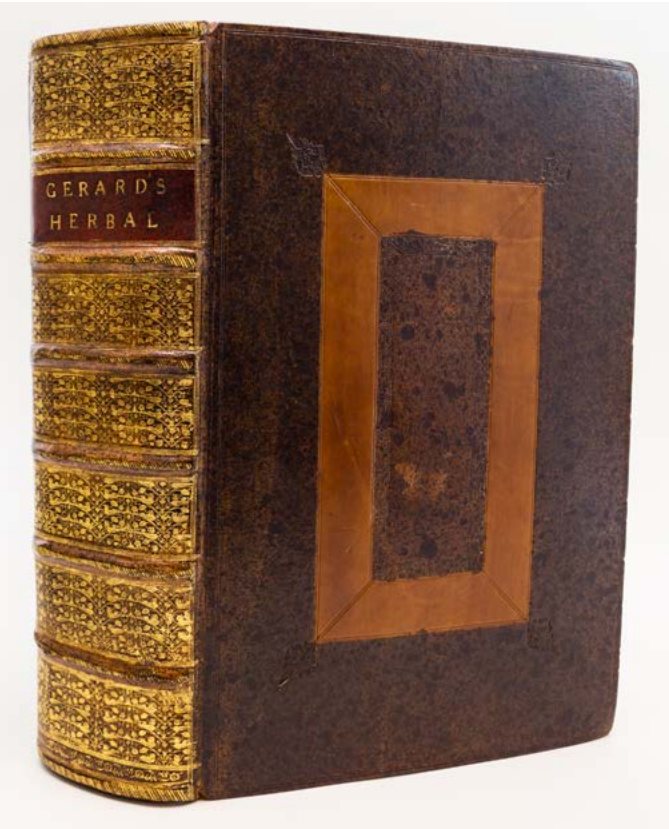
The Britwell Court Copy of an Important English Reformation Polemic

144 GARDINER, STEPHEN. A DETECTION OF THE DEVILS SOPHISTRIE. (London: Jhon Herforde, 1546) 159 x 105 mm. (6 1/4 x 4 1/4”). xxxii, [4], xxxiii-ccxxiii [i.e. cxxxi], [1] leaves. FIRST EDITION. 19th century full brown crushed morocco by W. Pratt, covers with gilt supralibros of Christie-Miller, raised bands, gilt titling, turn-ins densely gilt with floral roll, all edges gilt. Front pastedown with morocco bookplate of Sinclair Hamilton. STC 11591. ♦Front joint partly cracked (with just a hint of give), leaves perhaps pressed and washed, but still quite an agreeable copy, especially for a cheaply made English book from this period, the leaves consistently clean, fresh enough, and showing virtually no signs of use. **\$9,500**



collector William Henry Miller (1789-1848) was a bibliophile who, in de Ricci’s words, “literally bought by the cartload.” He was a major buyer at the Heber sales, which featured much early English literature. The books were kept at Miller’s Britwell Court estate in Buckinghamshire, where they were added to substantially by successors Samuel Christy (d. 1889) and Wakefield Christy (d. 1898), both of whom took the name Christie-Miller. Their immense library was sold between 1916 and 1927 at Sotheby’s, bringing in more than £500,000. Later owner Sinclair Hamilton (1884-1978) was a lawyer, book collector, and preeminent authority in the field of early American book illustration. (ST13573)

145 GERARD, JOHN. THE HERBALL OR GENERALL HISTORIE OF PLANTES . . . VERY MUCH ENLARGED AND AMENDED BY THOMAS JOHNSON . . . APOTHECARYE OF LONDON. (London: Printed by Adam Islip, Joice Norton, and Richard Whitakers, 1633) 348 x 228 mm. (13 3/4 x 9”). [40], 1634 (wrongly numbered 1630), [50] pp. (a perfectly matching leaf Gggg4 supplied from another copy). First Edition of Johnson’s Revision. Very handsome recent period-style panelled calf, raised bands, spine compartments densely gilt with repeated cresting floral rolls, red morocco label. Engraved title with border of vignettes (one a

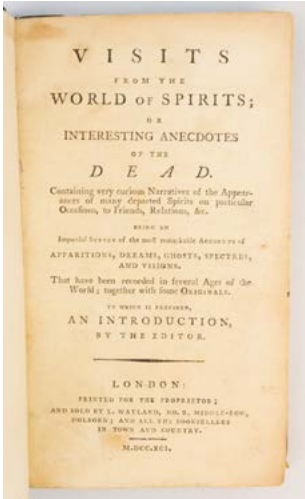


portrait of Gerard), decorative and historiated headpieces and initials, and 2,766 WOODCUTS OF PLANTS IN THE TEXT. Front pastedown with engraved (18th century?) armorial bookplate and 19th century bookplate of G. W. F. Gregor; front free endpaper with ink ownership inscription of Francis Gregor. Hunt 223; Nissen 698; STC 11751; Brunet II, 1548 (“édition . . . préférable”). ♦Leaf Qqqq3 with early repair to paper flaw, affecting a couple of letters, two pages with three or four very minor wax spots, other trivial imperfections, but AN EXCEPTIONALLY FINE COPY, REMARKABLY CLEAN, FRESH, AND BRIGHT INTERNALLY, in a convincing new ornately decorated binding. **\$8,500**



This is an uncommonly well-preserved copy of one of the most famous herbals ever published in England. The work made the barber-surgeon and horticulturist Gerard (1545-1612) famous when it was first published in 1597, and it was still being used in botany classes as late as the end of the 18th century. Gerard based the work on experience in his own substantial gardens and as superintendent of several others in and near London, including various properties owned by William Cecil, first Baron Burghley, whose gardens were famous for their variety of plants and trees. Henrey says, notwithstanding claims that Gerard’s great work was more than a little derivative, he “contributed greatly towards the advancement of the knowledge of plants in England, and in his ‘Herball’ described and illustrated several hundreds of . . . native plants, including about 182 which were additional to those recorded in earlier works.” In 1632, the successors of Gerard’s first publisher commissioned Thomas Johnson (d. 1644), a well-known apothecary and botanist, to prepare a second edition. He did this so well and added so much (a valuable comprehensive historical introduction as well as half again as many woodcuts) that most people think of our first edition of Johnson’s revision, published in 1633, as a first printing. Johnson “corrected many of Gerard’s more gullible errors, and improved the accuracy of the illustrations by using Plantin’s woodcuts.” (Hunt) Arber says that “the ‘Herball,’ thus transformed, reached a far higher level than Gerard’s own edition.” Former owner Francis Gregor (1760-1815) served as High Sheriff of Cornwall and as Member of Parliament for that constituency. When we bought the present copy, the top half of leaf Gggg4 had been torn away; we were lucky enough to find another, much more defective, copy of the book, with a corresponding leaf that was a convincing match in terms of color, and just tall enough to be substituted without trimming. Its insertion would not be detectable without our disclosing it. The text’s general remarkable state of preservation warranted this replacement, along with the impressive replica binding. (ST15199g)

Full of “Genuine” Anecdotes Pertaining to Spirits and Ghostly Visitations



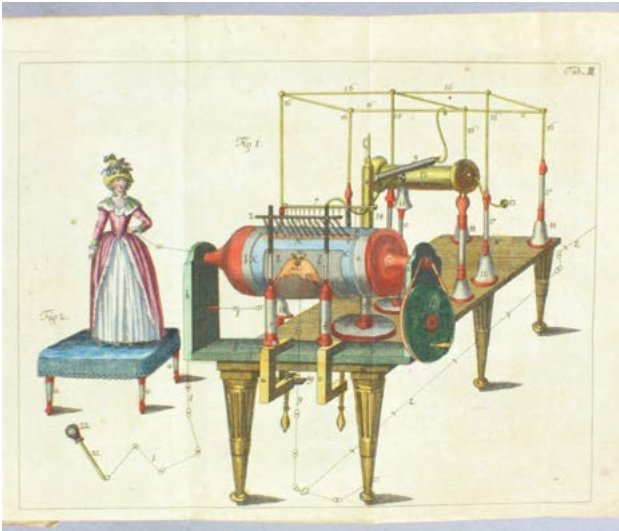
146 (GHOSTS). VISITS FROM THE WORLD OF SPIRITS; OR, INTERESTING ANECDOTES OF THE DEAD. (London: Printed for the proprietor, 1791) 172 x 103 mm. (6 3/4 x 4”). 1 p.l., xx, [25]-302 [i.e. 314] pp. Contemporary (publisher’s?) tan paper boards backed with slightly later sheep. ♦Upper joint a touch rubbed, hinges partially split (but the binding fully intact), boards and edges a little scuffed, text block slightly browned due to quality of paper, occasional mild foxing, but still a very clean and fresh copy. **\$1,750**

This scarce work compiles a range of “genuine” anecdotes pertaining to spirits and ghostly visitations. According to the title, “apparitions, dreams, ghosts, spectres, and visions” are all treated here, those “recorded in several Ages of the World; together with some originals.” The “historic” accounts reference figures like Robert the Bruce, Edward, Duke of York, and Izaak Walton, but the majority of the narratives are second-hand accounts from ordinary people. Several of the more interesting chapters describe what one ought to do (and ought not to do) when encountering a spirit, what one ought to fear, and the nature of apparitions that appear in dreams. This seems to be a very scarce book: we were able to trace just four copies sold at auction in ABPC and RBH in the past century. (ST13612)

A Very Rare Book Featuring “Electrical Arts,” “Mechanical Arts,” and “Colorful Magic,” And Including Folding Color Plates in Amazing Condition

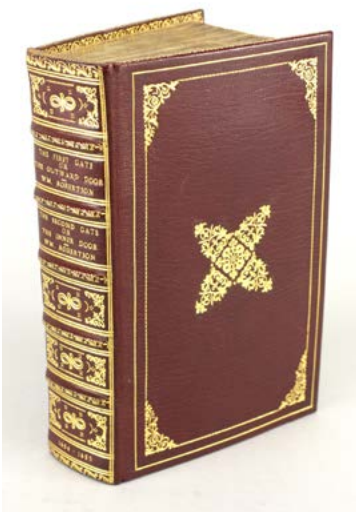
147 GÜTLE, JOHANN CONRAD. VERSUCHE UNTERHALTUNGEN UND BELUSTIGUNGEN AUS DER NATÜRLICHEN MAGIE. (Leipzig und Jena: bei Adam Gottlieb Schneider, 1791) 197 x 127 mm. (7 3/4 x 5”). 9 p.l., 358. FIRST EDITION. Attractive contemporary half calf over pink paper boards, raised bands, spine densely gilt in compartments with tulip centerpiece, fleuron sidepieces, and scrolling floral cornerpieces, two tan morocco labels, marbled pastedowns. With hand-colored title page vignette and 11 FINE ENGRAVED FOLDING PLATES, ALL COLORED BY HAND. ♦Insignificant fading to covers, minor foxing confined to short portions of the text, other trivial imperfections, but AN OUTSTANDING COPY, the binding with virtually no wear, the text unusually clean and fresh, and the intriguing colored plates in a remarkable state of preservation. **\$7,500**

If there had been infomercials in 1800, the Nuremberg polymath Johann Gütle (1747-1827) would have been actively involved in this kind of promotion. Self taught in physics and mathematics, Gütle was an enthusiastic entrepreneur who fabricated and sold everything from etched glass to cleaning and beautifying products (among them hair restorer and



coloring) to lightning rods—including the first one in his home town. He wrote more than two dozen books dealing with, among other things, mechanics, electricity, surveying, and magic. He ran a busy distribution center for his books and products, and he was a travelling showman whose efforts to succeed in retailing had a component of entertainment—a significant fraction of his writings dealing with the diverting amusement of magic tricks. Despite evidence that he could justifiably be labeled a huckster, he was also a talented and versatile handworker mentioned by contemporaries as an important artisan and author (the poet Jean Paul, for example, alludes, with pleasure, to the use of his hair dye), and he made serious efforts to contribute to the scientific betterment of daily life. At the same time, Gütle was decried in Heilbronn as a fraud for his unsuccessful medical applications of electricity, which had to have been viewed at the time as macabre. The present work contains sections on “Electrical Arts,” “Mechanical Arts,” and “Colorful Magic,” with the plates at the end of the book depicting the various devices and experiments explained in the text (these plates, in addition to being very detailed and attractively colored, are in almost unbelievably fine condition for a work of this sort). All of Gütle’s early publications are quite rare, including the present one: OCLC locates only a dozen copies of our book, and ABPC records just one copy at auction since 1975. (ST11830)

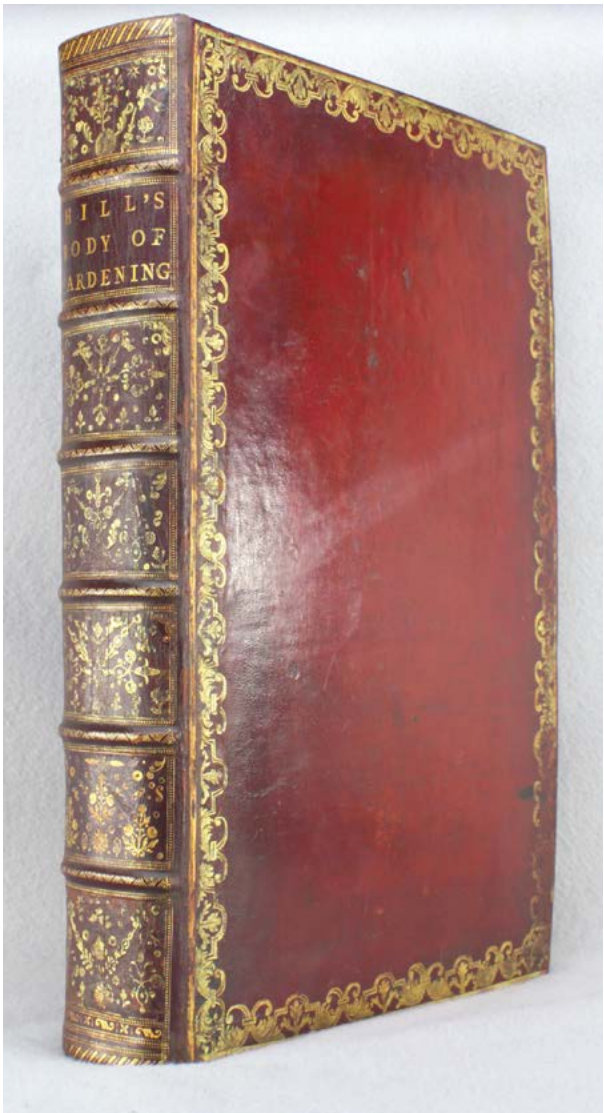
148 (HEBREW-ENGLISH DICTIONARY). ROBERTSON, WILLIAM. [Title in Hebrew, then:] THE FIRST GATE, OR THE OUTWARD DOOR TO THE HOLY TONGUE, OPENED IN ENGLISH. [bound with] THE SECOND GATE, OR THE INNER DOOR TO THE HOLY TONGUE. (London: Printed by Evan Tyler for Humphrey Robinson, and for G. Sawbridge, [1654-55]) 155 x 98 mm. (6 1/8 x/ 3 3/4”). 9 p.l., 131, [1] pp.; [2] blank leaves; 13 p.l., 551 pp. FIRST EDITION, Second Issue of the first title (with undated title page and with three additional preliminary leaves inserted between A1 and A2); FIRST EDITION of the second title. Attractive burgundy crushed morocco, gilt, by Lewis & Harris of Bath for Brent Gration-Maxfield (stamp-signed on verso of front flyleaf; owner’s ex-libris stamped in gilt at head of front turn-in), covers with gilt-ruled frame, scrolling cornerpieces, centerpiece of fleuron and small tools; raised bands, spine gilt in compartments with central calligraphic flourish surrounded by small tools, floral cornerpieces, turn-ins with elaborate cresting roll, all edges gilt. Front free endleaf with extensive neatly pencilled bibliographic notations of Gration-Maxfield; verso of last leaf with his pencilled instructions to the binder; title page with early ink ownership inscription of Robert Brooks; blank verso of fourth leaf inscribed in ink “Hannah Colborne / was b[ought]/ Sept 23 : 1721.” Wing R-1611 and R-1618. ♦Fore margin of fourth leaf renewed by present binder, one leaf with small burn hole between text lines, occasional short closed marginal tears, rust spots, or minor stains, leaves a bit browned (due to poor paper quality), but a very good copy, generally clean and crisp, and in an unworn decorative binding. **\$1,750**



This is a 17th century English-Hebrew dictionary and grammar intended to make the ancient and holy language of the Old Testament accessible to every Christian. Robertson (fl. 1651-85) is described by DNB as “a pedagogical revolutionary with an egalitarian message and a passionate and parenthetical style” who stressed “the importance of reducing Hebrew words to their roots, and teaching the language by alphabetical principles rather than by scriptural texts.” He was a dedicated teacher who believed that Hebrew was not an arcane and difficult language to master and that almost anyone could learn it without assistance, even females(!). As evidence of this radical belief, he dedicated these works to his student and patroness, Katherine, Lady Ranelagh, sister of the great Robert Boyle. The first work here begins with the Hebrew alphabet, some rules of grammar, and lists of root words. We then jump straight into translation, with Hebrew passages from the Old Testament followed by “Resolutions” (i.e., step-by-step translations) into English. The second work contains a Hebrew-English dictionary with an appendix of root words and derivative nouns, followed by more Hebrew passages and translations. The work concludes with an explanation of more esoteric points, including servile letters and suffixes. The three leaves inserted at the beginning of the work contain testimonials and praise from clergymen, who stress the importance of learning the “original” language of God and man, which will surely be that spoken in heaven for all eternity. The Gration-Maxfield provenance is important in that this collector was fastidious and scholarly beyond all expectation, and anything from his carefully selected and annotated library is guaranteed to be in the very best condition possible. (ST12744)

The 60 Large Folio Floral Plates with Particularly Rich Hand Coloring

149 HILL, JOHN (Attributed to, but perhaps by) **THOMAS HALE.** EDEN: OR, A COMPLEAT BODY OF GARDENING. (London: printed for T. Osborne; T. Trye; S. Crowder and Co.; and H. Woodgate, 1757) 410 x 260 mm. (16 1/8 x 10 1/4”). iv, ii, 714 pp. FIRST EDITION. Once very handsome and still quite appealing contemporary red morocco, covers with wide gilt frame of botanical tools in a repeating pattern, very expertly rebacked using the original spine compartments, raised bands, spine richly gilt with many charming floral and ornithological tools, marbled endpapers, all edges gilt (small repair to lower cover at the time of binding). WITH allegorical frontispiece and 60 ENGRAVED PLATES OF FLOWERS, ALL BEAUTIFULLY COLORED BY A CONTEMPORARY HAND. Henrey III, 776; Nissen BBI 880; Dunthorne 129; “Great Flower Books,” p. 100; Hunt II, 559; Johnston “Cleveland Collections” 442; “Oak Spring Flora” 53; Plesch 312. ♦Spine a bit darkened, joints slightly rubbed and flaked, small scratches and abrasions to covers, but the expertly restored binding solid and generally pleasing. Isolated faint offsetting from plates, other trivial imperfections, but A FINE COPY INTERNALLY, the leaves clean and fresh, and the plates both richly and expertly colored. (See also back cover.) **\$25,000**



Even though it was published originally as a weekly guide (and issued in weekly parts) offering information on plants that would be blooming, fruiting, or needing the gardener’s attention in the following seven days, this oversized, profusely illustrated botanical work is a volume of considerable beauty and is of interest to us today mainly for its impressive plates. The content here addresses the needs of the flower garden, greenhouse and nursery, fruit garden, and kitchen garden, and each part is accompanied by an engraved plate depicting six or more plant specimens, the vast majority of them beautiful blossoms. As it was intended as a companion to “The Compleat Body of Husbandry” (London, 1756) by Thomas Hale, it lists that obscure gentleman’s papers as the source for the contents. But the true author was apparently the apothecary, botanist, and sometime actor John Hill (1716?-75). Although an autodidact in the field of natural science, he became acquainted with noted members of the Royal Society, including Martin Folkes, Sir Hans Sloane, Henry Baker, William Watson, and James Parsons, and acquired Lord Bute as a patron. With Bute’s assistance, he published a number of significant works on plants and their uses, among them “The British Herbal” (1755) and his magnum opus, the 26-volume “The Vegetable System.” Hill was a man of great energy and intelligence, but he was also a flamboyant character who did not hesitate to air his sometimes outrageous opinions. In addition to his scholarly writings, he published a steady series of usually abusive periodicals; he was also constantly scheming to make money and to raise his reputation above its rightful altitude; and he was always embroiled in controversies because of his ungovernable proclivity toward impertinence and derision as well as his overweening vanity. He made many confirmed enemies in important circles, a fact that thwarted his advancement. But DNB says that “his reputation has been somewhat reclaimed since [his own day]. At the end of the millennium, Hill was recognized as less of a quack and dilettante,

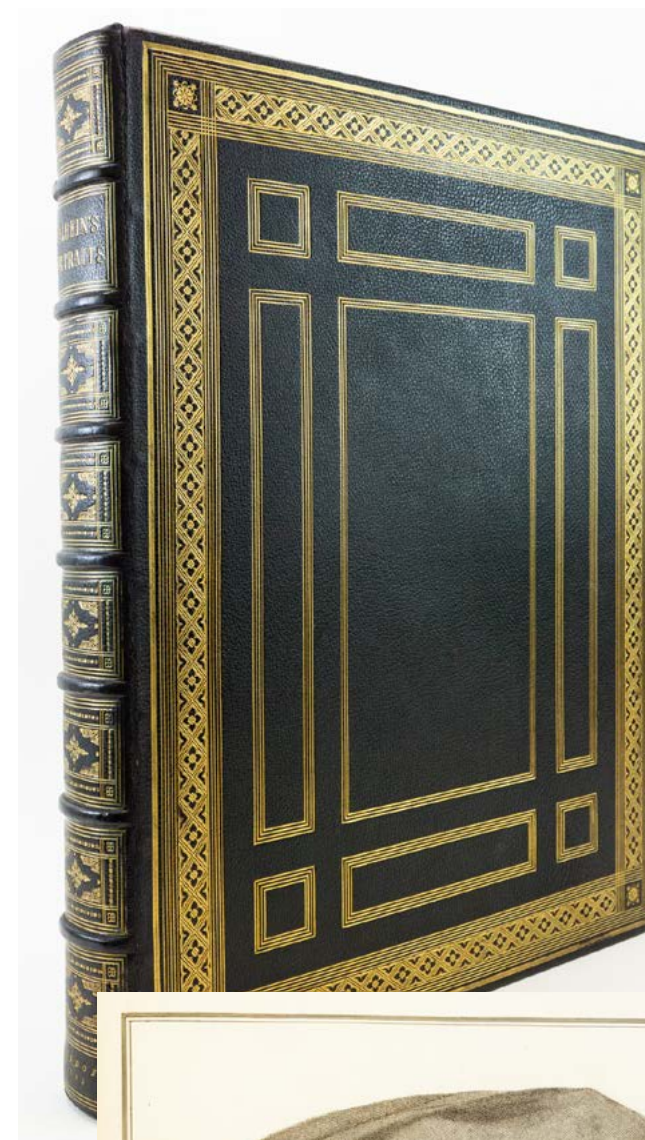
and, to use George Rousseau’s phrase, more ‘a type of Renaissance man in the eighteenth century.’” This is an attractive book in its uncolored state and much more so when found—as here—with engravings that have been carefully painted by an expert hand using rich and convincing colors. Such copies, especially in well-preserved condition, are seldom seen for sale. (ST12422)



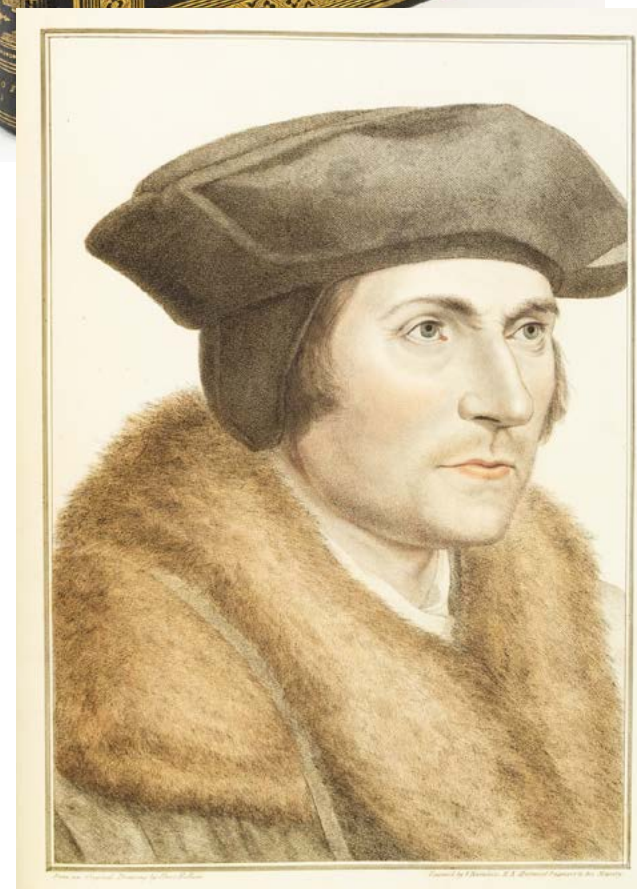
▲ 149

The Best Copy We've Seen in Decades of this Grand Color Plate Book

150 **HOLBEIN, HANS, Illustrator. CHAMBERLAINE, JOHN, Editor.** IMITATIONS OF ORIGINAL DRAWINGS IN THE COLLECTION OF HIS MAJESTY, FOR THE PORTRAITS OF ILLUSTRIOUS PERSONS OF THE COURT OF HENRY VIII. WITH BIOGRAPHICAL TRACTS [BY EDMOND LODGE]. (London: W. Bulmer and Co. for J. Chamberlaine, 1792-[1800]) 570 x 430 mm. (22 3/8 x 16 7/8"). [75] text leaves. FIRST EDITION. MAGNIFICENT MID-19TH CENTURY DARK GREEN MOROCCO, GILT, FOR GEORGE RUTLAND OF NEWCASTLE (stamp-signed on front turn-in), covers with frame of multiple gilt rules and gothic-style roll enclosing a central panel containing an arrangement of rectangles and squares formed by multiple gilt rules, raised bands, spine attractively gilt in compartments with central fleuron and floral vine cornerpieces, gilt titling, turn-ins with bold gilt floral roll, marbled endpapers, all edges gilt (scarcely noticeable very expert repairs to front joint). WITH A TOTAL OF 92 PORTRAITS ON 91 STIPPLE-ENGRAVED PLATES PRINTED IN COLORS, CONSISTING OF 84 PORTRAITS ENGRAVED BY BARTOLOZZI as called for in Abbey, four of these before letters, seven printed on pink paper, 19 on thicker paper, AND EIGHT EXTRA ILLUSTRATIONS of portraits done by Holbein for the court of Francis II, all but two with protective tissue guards bound-in. Abbey, "Life" 205, 206; Ray, "England" 19; Brunet III, 259-260 ("ouvrage magnifique"). ♦ A touch of rubbing to joints, corners lightly bumped, isolated light offsetting from parts of just a few plates, occasional marginal foxing (more noticeable on the verso of the first two portraits), overall faint browning to a text leaf here and there, but A REMARKABLY BEAUTIFUL COPY, internally clean and bright, with fine coloring, and IN A STRIKING BINDING with few signs of wear. (See also front cover.) **\$22,500**



In Ray's words, "this magnificent work is surely the finest early example of English colour printing," and our outstanding copy comes in an arresting binding and enriched with the plates from Holbein's "Court of Francis II." The collection of Hans Holbein's drawings of the lords and ladies of the court of Henry VIII contains some of the most remarkable portrait studies ever made, and the group gives an accurate idea of the fashions and faces of the nobility of the period. A Forum 2018 catalogue entry says: "The originals, in chalk heightened with pen and metal-point, were made by Holbein during his two sojourns to England. They constitute preliminary studies for several of his most famous oil paintings. The drawings were originally in a volume now preserved in the Royal Library at Windsor Castle, called the Great Booke." Abbey says it is "in every way a splendid book, the colour printing reproducing with extraordinary fidelity the original designs." The earliest drawings date from Holbein's arrival in England about 1526, and subsequent drawings were done almost up until his death in 1554. The engravings are remarkably lifelike and seem very modern, particularly where the portrait is left partly in sketched form. John Chamberlaine, antiquary and keeper of the King's drawings, was responsible for making this publication happen, and it was he who sought out Francesco Bartolozzi's expertise. An original member of the Royal Academy as well as Engraver to the King after 1764, Bartolozzi (1728-1815) was instrumental in popularizing the stipple engraving method used here—Ray tells us he was a



“master” of the method, “particularly as used for colour printing.” There were two later reprints of this work, reduced in size to quarto, but Abbey says “the reduced reissue of 1812, reprinted in 1828, gives no idea of the book’s quality.” The additional eight prints portraying persons from the French court of Francis II includes Holbein’s famous image of Mary, Queen of Scots, who was at that time Francis’ queen. According to Abbey, that work was printed but apparently never “issued to the public until the stock was acquired many years later by Messrs. Bohn, who added them as a supplement to [unsold] copies of the earlier [Henry VIII] work.” Our volume was bound around 1870 for Newcastle publisher and bookseller George Rutland, who perhaps had an in-house workshop. It is a pity that the binder did not sign his name because the binding is a monumental piece of work. Over the years, we have passed up the opportunity to buy various copies of this impressive but not especially rare work, waiting for one that achieved breathtaking status; this is the one. (ST15543)

An 18th Century Account of Islam, in Original Wrappers and Exceptionally Fine Condition

151 (ISLAM). CALZA, GIUSEPPE. SAGGIO SULLA RELIGIONE DE’ MAOMETTANI. (Venezia: Antonio Fortunato Stella, 1794) 200 x 130 mm. (7 7/8 x 5 1/4”). xxiv, 172 pp., [1] leaf. FIRST EDITION. Original tan printed paper wrappers, with border of swirling ribbons, each cover with slightly different central bearded figure dressed in robes, standing over an open book, with a crescent moon in the sky. ♦Covers a little soiled and with a few small, faint stains, head and tail of spine with VERY SLIGHT loss, a few isolated rust spots internally, two small marginal stains affecting a few leaves each, but A REMARKABLY WELL-PRESERVED EXAMPLE OF AN EXTREMELY FRAGILE VOLUME. **\$1,250**

This rare book on the Islamic faith is of considerable interest for its content as well as its excellent state of preservation. A particular source of pleasure is the complete lack of sophistication to the insubstantial binding, allowing us to appreciate the work in its original, unaltered state. The images on the printed wrappers here are especially intriguing, depicting two members of the Islamic faith as seen through a European lens. The book begins with an overview of important concepts of the faith, as well as definitions of words associated with Islam (“Alcoran,” “Imam,” “Khalifa,” etc.). It is then divided into three sections, the first dealing with dogma, the second with rituals and customs (including a chapter on astronomical tables), and the third with the “cult” of Islam—its relics, edifices, sacrificial practices, and the like. Although we could discover very little about the author, the tone of the work appears to be without malice and aims to present an accurate description of the religion. It is also extremely rare, both on the market and institutionally, with only one copy located at auction, and four copies at libraries in the United State (ST15218)



152 (ISLAM). MARIGNY, ABBÉ FRANÇOIS AUGIER DE. THE HISTORY OF THE ARABIANS, UNDER THE GOVERNMENT OF THE CALIPHS. (London: Printed for T. Payne, D. Wilson, and T. Durham, 1758) 215 x 130 mm. (8 1/2 x 5 1/4”). **Four volumes.** Translated from the French by Thomas Nugent. FIRST EDITION IN ENGLISH. Contemporary sprinkled calf, sympathetically rebacked in a lighter shade, raised bands, red and green morocco labels, new endpapers (corners restored). Front free endpaper of first volume with ink ownership inscription dated 1969, also noting that it was repaired in 1985. Lowndes II, 1473; Graesse IV, 399. ♦Boards with a little wear and the occasional scratch, contents with light scattered foxing and staining, first and last few pages with toning to margins, a few other minor blemishes and tears (one affecting a word of text), but overall a clean and very pleasing set that looks attractive on the shelf. **\$1,250**



Complete with a helpful eight-page genealogical table, this work covers 636 years of the history of the Islamic world, comprising an exotic tale of desert battles and court intrigue, from the time of the prophet’s first successors in the seventh century to the year 1258 A.D., when the 56th caliph, Mostazem of Baghdad, was toppled from power by the Tartar Khan Hulagu. The ultimate basis of the author’s account is the Arabic work

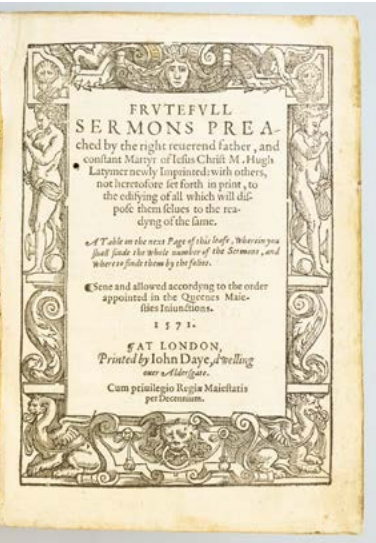
of the Coptic bishop Severus, which our author knew through the Latin history of the Alexandrian patriarchs published in 1713 by Renaudot. Another work consulted by de Marigny (1690-1762) was “The History of the Saracens” (1708-18) by the English scholar Simon Ockley, which had appeared in French translation only two years before the abbé first published his own work (in French) in 1750. The translator, Nugent (1700?-72), is characterized by DNB as “a competent scholar and an able and industrious man of letters.” Industrious this Irish-born Londoner certainly was: besides writing a popular French-English dictionary and books of travels, he translated numerous works from the French, including the writings of Montesquieu, Voltaire, and Rousseau. This is a surprisingly uncommon book: RBH lists five copies sold since 1972. (ST15107)

Sermons of Great Influence on English Protestantism and of Special Interest Today, Bound in London Calf, ca. 1570s, by the German Immigrant(?) Binder F. D.



153 LATIMER, HUGH. FRVTEFVLL SERMONS PREACHED BY THE RIGHT REUEREND FATHER, AND CONSTANT MARTYR OF IESUS CHRIST M. HUGH LATYMER. (London: John Day, 1571 [i.e., 1572]) 210 x 143 mm. (8 1/4 x 5 1/2”). [2], 21, 23-124, 219, [1] (blank) leaves. Wanting, as often, c6 (woodcut of Latimer preaching), and bound without the title-page and preliminaries to the second part (Seven Sermons, made upon the Lordes Prayer). **Three parts in one volume.** Apparently the FIRST PRINTING of this collection. EXCELLENT CONTEMPORARY LONDON CALF over wooden boards, covers with frames of blind rules and medallion roll with portraits of Martin Luther, Philip Melanchthon, Erasmus, and John Huss (Oldham 493/795, signed F. D.), raised bands, later paper label, pastedowns lifted showing wooden boards, stitching, and vellum binder’s waste from an earlier manuscript with music, lacking two fore-edge clasps. In a brown buckram drop-back box. Historiated woodcut initials, two elaborate woodcut title page borders, vignette printer’s device at end. Front pastedown with early ownership inscription: “This is William Hill his booke.” STC 15277. For the binding: Oldham, “English Blind-Stamped Bindings,” p. 32, plates XXXIII and XLVIII. ♦Boards with half a dozen small patches of lost patina from insect activity, a handful of minor abrasions, leather on spine a little crackled, but the unsophisticated binding quite solid and pleasing; a tiny wormhole touching a couple of leaves but never affecting legibility, occasional trivial stains, otherwise A FINE, FRESH COPY, clean and crisp internally. **\$4,500**

This is an especially appealing unsophisticated copy of a collection of compelling sermons by one of the moving forces in the reform movement in England. From his position as bishop of Worcester and advisor to Henry VIII, Latimer (ca. 1485-1555) exerted a remarkable influence in the rise of English Protestantism. According to Britannica, it was “the preaching of Latimer more than the edicts of Henry that established the principles of the Reformation in the minds and hearts of the people; and from his preaching, the movement received its chief color and complexion. . . . It is possible to learn from them more regarding the social and political condition of the period than perhaps from any other source, for they abound, not only in exposures of religious abuses, and of the prevailing corruptions of society, but in references to many varieties of social injustice and unwise customs, in racy sketches of character, and in vivid pictures of special features of the time.” Though Latimer has been seen as accommodating his religious views to Henry’s political purposes, his sermons reflect considerable courage in that they attack corruption and hypocrisy in churchmen of all denominations. Like others in the forefront of the English Reformation, Latimer was subject to turbulent reversals of fortune, and when Mary ascended to the throne, he was defined as a heretic and died in flames. According to Oldham, binder F. D. was active in London from 1554 to 1580 and was almost certainly a German immigrant. Oldham suspects that the crowding of his initials (on either side of the head of Philip Melanchthon) is the result of their addition to an existing German roll. English



bindings from this period, especially if on books that might well have encountered frequent use, are seldom found in the fine state of preservation seen here. (ST14516)

Eight Early 18th Century Large-Format Technological and Engineering Works
Containing nearly 450 Impressive Plates, in Very Fine State

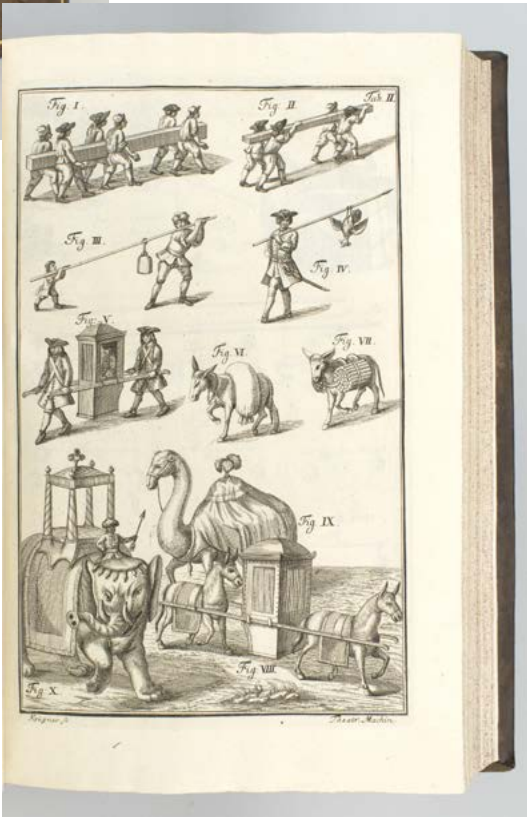
154 LEUPOLD, JACOB. THEATRUM MACHINARUM. (Leipzig: Zufinden bey dem Autore und J. F. Gleditschens, 1724-27) 375 x 242 mm. (14 1/2 x 9 1/2"). **Eight volumes (of 10) bound in four volumes.** FIRST EDITION. Contemporary sprinkled calf, covers with gilt-ruled border and gilt supralibros of Franz

Ferdinand, Graf und Herr zu Sprinzenstein, raised bands, spines gilt in compartments with intricate lozenge centerpiece and filigree cornerpieces, two ivory morocco labels. WITH 447 FINELY ENGRAVED TECHNOLOGICAL PLATES. Ferguson, "Bibliography of the History of Technology," pp. 45-46; Berlin Catalogue 1786, 1787, 1788. ♦ Small chips to head or tail of a couple of spines, joints and extremities a little rubbed, boards with a handful of small wormholes and half a dozen short abrasions, but still IN VERY FINE CONDITION: the bindings entirely sound, scarcely worn,

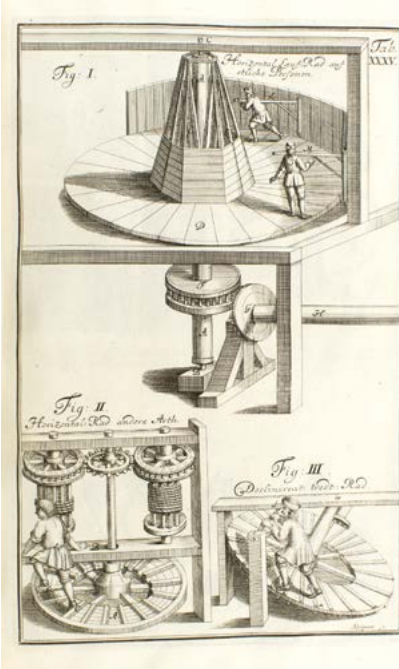


and quite lustrous; the text entirely clean, fresh, and bright, with only insignificant imperfections; and THE PLATES REMARKABLY CRISP AND RICHLI IMPRESSED. \$27,500

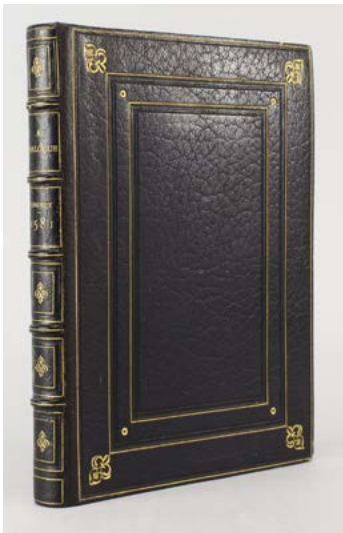
This is an remarkably attractive copy of an important series that is considered the most comprehensive illustrated survey of engineering and technology published up to the date of its issue, surpassing all predecessors in scope and scale. And considered apart from their scientific content, these volumes represent, as large format 18th century technological books, a visually impressive group of publications of very considerable interest. The present set contains the "Theatrum Machinarum Generale" (1724) with 71 plates illustrating a range of devices from weights and measures to water wheels; "Theatrum Machinarum Hydrotechnarum" (1724) with 51 plates of water-powered technology; "Theatrum Machinarum Hydraulicarum" volumes I (1724) and II (1725), with 107 plates illustrating very imaginative inventions, including one that looks like a "tilt-a-whirl" for cows; "Theatrum Machinarium [sic]" (1725) illustrating ways of lifting and hauling objects—from simple baskets



to very complicated hoists—in 56 plates; "Theatrum Staticum Universale," parts I-IV (1726), with 57 plates that range from balancing poles for acrobats to scales and intricate mechanical toys; "Theatrum Pontificiale" (1726) with 60 plates demonstrating ways of crossing rivers, from rafts and stilts to sophisticated arched bridges; and "Theatrum Arithmetico-Geometricum" (1727) with 45 plates—including one with a volvelle—showing methods of calculating and measuring, from finger-counting and Napier rods to calculating machines and compasses. (Our set lacks the 1735 "Theatrum Machinarum Molarium" and the 1739 "Theatri Machinarum Supplementum," printed by a different publisher.) Norman remarks that each of the volumes is complete in itself and that "the volumes are more often found separately than together"; Ferguson notes that he has never seen a complete set. As a young man, Jacob Leupold (1674-1727) practised his father's trade of carpentry. He then studied mathematics and theology at the University of Wittenberg, and began to manufacture various machines and instruments used by scientists, doctors, and miners. He became a commissary of mines for the state of Prussia in 1725. These volumes were bound for Count Franz-Ferdinand von Sprinzenstein (1671-1728), and remained in the family (where they were obviously treated very well) until sold as lot 138 in the auction of the Graf Sprinzenstein Library, held by Gilhofer and Ranschburg in Lucerne in 1937. (ST12783)

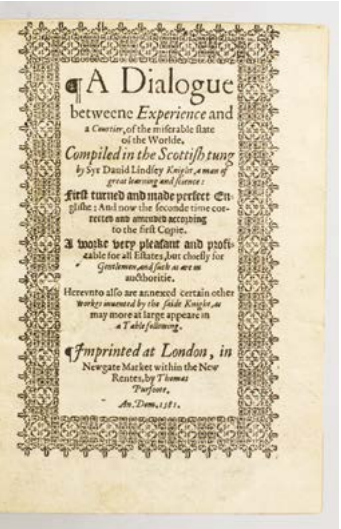


A Key Work in the Establishment of Protestantism in Scotland



155 LINDSAY, DAVID. A DIALOGUE BETWEEN EXPERIENCE AND A COURTIER, OF THE MISERABLE STATE OF THE WORLDE. (London: Thomas Purfoote, 1581) 188 x 144 mm. (7 1/2 x 5 5/8"). 4 p.l., 140 (i.e., 148) leaves. Attractive 19th century black crushed morocco by Riviere and Son (stamp-signed in gilt on front turn-in), covers with panels framed by blind and gilt rules, gilt trefoil tool and anular dot at each corner, raised bands, spine in gilt-ruled compartments with trefoil centerpiece, gilt titling, gilt-ruled turn-ins, all edges gilt. Title within ornamental border, small decorative woodcut initials. Printed in black letter type. Front pastedown with bookplate of Robert S. Pirie; front free endpaper with armorial bookplate of Sir Richard Newdigate dated 1709; a few pages with ink annotations in a contemporary hand. STC 15678; See also: Longman, "Bibliotheca Anglo-poetica," pp. 190-2. ♦ Corners slightly rubbed, top margin trimmed a bit close, occasionally touching running title, leaves just a shade less than bright, a few spots of foxing and soiling, otherwise an excellent copy—with few signs of use—of a book expected to be found in poor condition. \$11,000

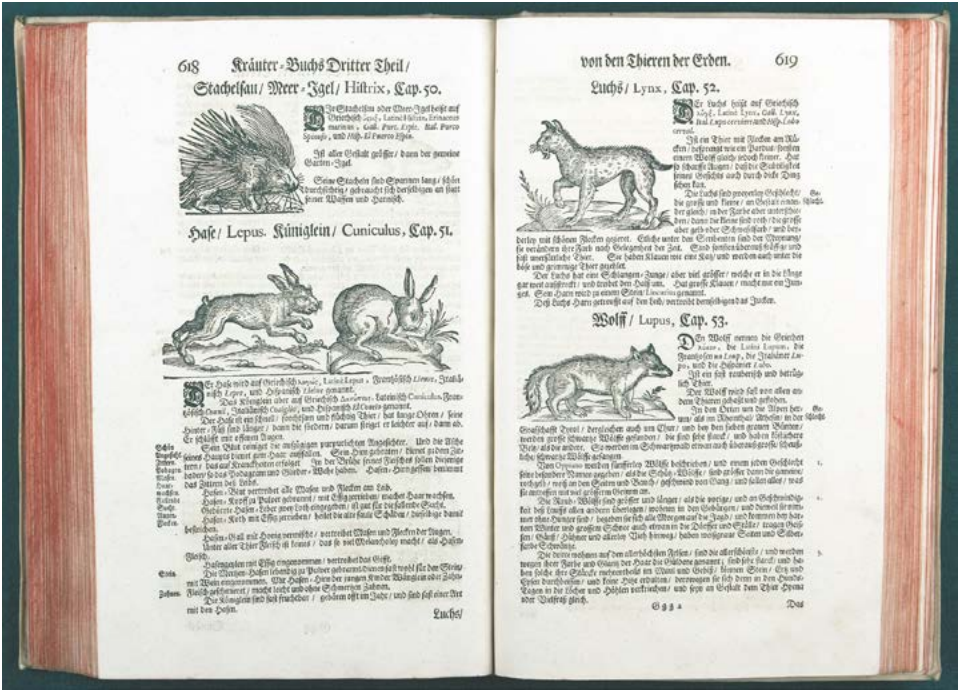
Originally published in 1554 and commonly referred to as simply "The Monarche," this didactic poem played an important role in the Protestant Reformation in Scotland. Lindsay here criticizes various doctrines and practices of the Catholic Church, including the concept of purgatory, the popular custom of pilgrimages to venerate saints, and even the papacy itself. Longman (quoting Heron's "History of Scotland") notes that "this poem probably contributed in an eminent manner to inflame that spirit of religious reformation, by which the Papal establishment was within no long time after overthrown." Indeed, in the years and centuries following the author's death, this particular work became the subject of increasing interest and popularity as the reform movement in Scotland picked up serious momentum and created real change, with reforms adopted by Parliament as early as 1560. This publication includes four other poems by Lindsay that echo this same spirit; while none of them matches the length and ambition of "The Monarche," many of them anticipate its strongly reformist overtones by emphasizing the responsibilities (and sometimes the abuses) of both the ruling powers and the clergy. A firm believer in the



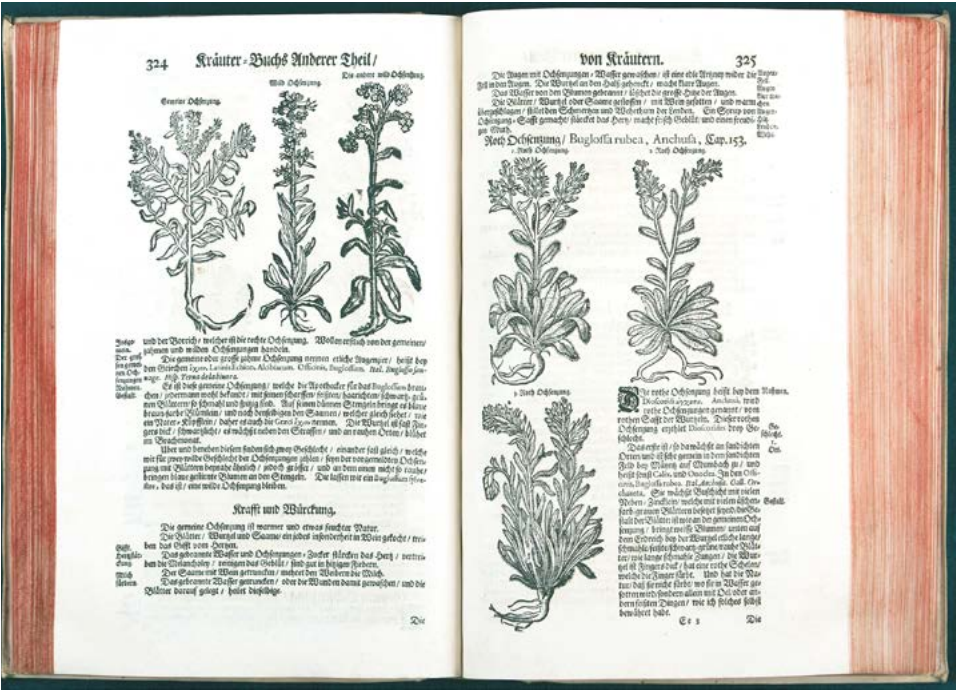
power of the vernacular, Lindsay originally composed this work in the “Scottish tung,” praising the language’s “utility in making important matters accessible to the populace as a whole and not just a narrow educated élite.” (DNB) Despite his populist leanings, Sir David Lindsay (ca. 1486–1555) remained largely in the favor of the Scottish Court, first under James V and then under the Earl of Arras, regent to the infant Mary I. As a writer, Lindsay enjoyed popularity and respect in his own time, but his contributions have been somewhat overlooked by modern historians. Fortunately, as DNB notes, “recent criticism . . . suggests that [he] may again be coming to receive due recognition as a gifted artist as well as one of the most popular and eloquent voices of the Scottish Reformation.” Early editions of this work are extremely rare. (ST13044)

Enduringly Popular Herbal in Unusually Fine Condition and with Princely Provenance

156 LONICER, ADAM. VOLLSTÄNDIGES KRÄUTERBUCH, UND KÜNSTLICHE CONTERFEYUNGEN DER BÄUMEN. (Ulm: Daniel Bartholomä, 1713) 311 x 210 mm. (12 1/4 x 8 1/4”). 2 p.l., 566, [569]-750 pp., [12] leaves (two leaves bound out of order, missing internal blank leaf 4). Excellent contemporary or slightly later vellum over stiff boards, yapp edges, title neatly lettered at top of spine in an old hand. Woodcut vignette on title page, ornamental headpiece and initials, historiated tailpieces, and MORE THAN 800 WOODCUT ILLUSTRATIONS THROUGHOUT, including genre scenes, many individual plants and animals, and distilling apparatus. Front pastedown with bookplate “Fürstl. Bibliothek zu Lich” (library of the princes of Lich) and small corresponding library stamp on title page (see below). Nissen 1228; Pritzel 5599; Graesse IV, 256. ♦Very minor soiling to vellum, binding slightly splayed (as expected), a handful of leaves with faint dampstain, but AN EXCEPTIONALLY FINE COPY, the period binding solid and pleasing, and THE TEXT AS FRESH AND CLEAN AS ONE COULD HOPE FOR, particularly in a natural history compendium like this. **\$6,500**



Lonicer (or Lonitzer, 1528-86) married the daughter of a printer who specialized in herbals (see item #135, above), and he worked as a proofreader for his father-in-law while beginning his own career of writing on arithmetic, botany, and medicine, particularly public health. The work that made his name famous is the present enduringly popular herbal, first published in 1546 by his father-in-law, Frankfurt printer Christian Egenolff. The work went through several subsequent editions, being published as late as 1783. The text covers all three parts of the natural world and directs its remarks to a wide audience that includes physicians, apothecaries, and both rural and urban householders. The emphasis here is on how one uses animal, vegetable, and mineral substances in the production of medicinal, gastronomical, and household preparations. Lonicer provides us with one of the early descriptions of local flora, and, among his other accomplishments, he is one of the first to distinguish deciduous trees from conifers. Linnaeus honored the author with the genus *Lonicera*. As indicated by the bookplate described above, our copy once resided in princely surroundings, having belonged



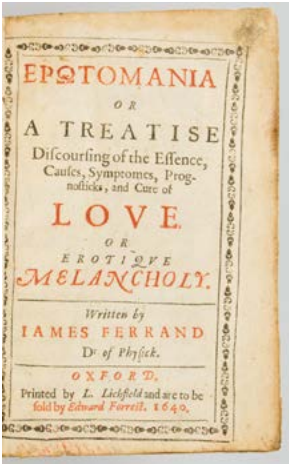
to one of two princes of Solms-Hohensolms-Lich, either Charles Christian or Charles Louis Augustus, who reigned from 1792-1803 and 1803-06, respectively. (Before these two reigns, Lich was a county, not a principality, and after them, the tiny Rhineland state was swallowed up by its neighbors.) Books employed in the maintenance of household health are almost always subjected to hard use, and it is now difficult to find an early herbal in even reasonably decent condition, let alone as remarkable as the present copy—this is all the more true of 17th and 18th century German imprints. (ST11300)

A Discussion of Erotic Melancholy that Enraged the Inquisition and Inspired Robert Burton

157 (LOVESICKNESS). FERRAND, JAMES [JACQUES]. EROTOMANIA, OR A TREATISE DISCOURSING OF THE ESSENCE, CAUSES, SYMPTOMES, PROGNOSTICKS, AND CURE OF LOVE, OR EROTIQUE MELANCHOLY. (Oxford: Printed by L. Lichfield, 1640) 145 x 95 mm. (5 3/4 x 3 5/8”). 20 p.l., 363 pp. Translated from the French by Edmund Chilmead. FIRST EDITION IN ENGLISH. Contemporary sprinkled sheep, flat spine divided into panels by double blind rules. Front free endpaper with neat early ink inscription in Latin. STC 10829; Madan I, 219. ♦Shallow chip across top of spine, front joint with one-inch crack at head, minor rubbing to joints, other trivial defects, but the unrestored contemporaneous binding sound and not at all displeasing. Light dampstain to head margin throughout, other minor imperfections, but still a very good copy internally, generally clean and fresh, with no significant defects. **\$8,500**

First published in Toulouse in 1610, then revised and reissued in Paris in 1623, this discussion of erotic melancholy enraged the Inquisition and inspired Robert Burton.

Toulouse-trained physician Jacques Ferrand (b. ca. 1575) defines the symptoms, especially the mood swings from jocundity to deep melancholy, that accompanied unreasonable passions, and recommends treatments to control them, from diet and rigorous exercise to bloodletting. The Inquisition took issue with Ferrand even discussing astrology, chiromancy, and magic—even though he disparaged their claims—and with his frank discussion of sexual health. Perhaps his biggest offense, in their eyes, was treating erotomania as a physical disorder to be treated by medical means when the Church considered it a sickness of the soul curable only by God and his ministers. Madan notes that “If Robert Burton was acquainted with the first edition of this book, as he may well have been, there can be little doubt that he has taken or imitated the general method and treatment of the subject, in his Anatomy of Melancholy”. Burton certainly owned a copy of the Paris 1623 edition (N. K. Kiessling, *The Library of Robert Burton*, Oxford, 1988, no. 566). The translation here is by Edmund Chilmead (1610-54), a serious scholar of



music and a cleric at Christ Church, Oxford, who supplemented his meager income by transcribing music, translating books, and cataloguing the collection of Greek manuscripts at the Bodleian Library. (ST13572)

A Fine Copy of the “Next Great Advance after Harvey in the Physiology of Blood Circulation”

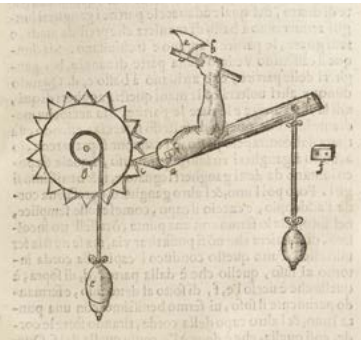


158 LOWER, RICHARD. TRACTATUS DE CORDE, ITEM DE MOTU & COLORE SANGUINIS, & CHYLI IN EUM TRANSITU. (Amstelodami: Apud Danielelem Elsevirium, 1671) 165 x 98 mm. (6 1/2 x 3 7/8”). 8 p.l., 237, [1] pp. (without final blank). Third Edition. Extremely pleasing contemporary speckled calf, raised bands flanked by gilt rules, spine panels with central gilt palmette. Printer’s woodcut device on title page and six folding woodcut anatomical plates. Front free endpaper with ink scribble (from a recalcitrant pen?) and three lines of notes in an early hand, apparently having to do with purchase details. PMM 149; Garrison-Morton 761 (these two for the first printing); Berghman 588; Waller 6048; Wellcome III, 552; Rahir 1534; Willems 1447. ♦Rear joint with one inch of worming at tail, tiny evidences of worming elsewhere in the leather, a little wear at top of spine, last plate with small, faint dampstain along head edge, text with vague overall browning in places, other trivial imperfections, but AN EXTREMELY FINE CONTEMPORARY COPY, the insubstantially made book still entirely solid, with little wear to the binding, and THE TEXT AND PLATES VERY FRESH AND CLEAN. **\$3,600**

One of the most prominent English physiologists of his day, Lower (in Norman’s words) “made the next great advance after Harvey in the physiology of blood circulation when he determined experimentally, with the assistance of Robert Hooke, that venous blood is changed to arterial blood in the lungs by virtue of its contact with air. The experiments leading to this discovery are reported in the third chapter of Lower’s ‘De Corde,’ a work that also contains a number of other important observations, such as the scroll-like structure of the cardiac muscle (confirmed 250 years later by Mall), the heart’s contractive and expulsive movements, the tamponade effect of pericardial effusion, and the limiting effect of pericardial adhesions on the heart.” The fourth chapter here gives details of blood transfusions Lower (1631-91) made between dogs in February of 1665 and between humans in November of 1667, among the very first such procedures to be performed. An edition appeared in London in 1669, and that “is usually considered to be the first.” (Heirs of Hippocrates) All early editions are in Latin, and while none of them can be said to be extremely rare, it is difficult to imagine a contemporary copy in better condition than the present one. (ST12162)



159 (MACHINES, EARLY HISTORY OF - PUPPET SHOWS). HERO OF ALEXANDRIA. DE GLI AUTOMATI, OUERO MACHINE SE MOVENTI. (Venetia: Gio. Battista Bertoni, 1601) 203 x 140 mm. (8 x 5 1/2”). 47, [1] (colophon) leaves. Translated into Italian by Bernardino Baldi. Second Italian Edition. Contemporary limp vellum, flat spine with later (chipped) paper label, ink titling to tail edge of text block (lacking front pastedown). Title page with architectural border, 11 engravings of mechanical toys (six of them full-page) and 11 woodcuts in the text. Inside front cover with bookplate of Wigan Free Library; front flyleaf with that institution’s embossed stamp and ink deaccession stamp; flyleaf also with (crossed-out) ink inscription dated 1636. Riccardi I, 67 (1st ed.); Singer II, 635; DSB IV, 312; Graesse III, 258. ♦Vellum a bit soiled and (naturally?) speckled, front free endpaper with old cello tape repair to horizontal tear, title page a little soiled, minor worming to fore margin (away from text and



mechanisms that formed the basis of later machines. Among them are the crank, the camshaft, and systems of rotation with counter-weights.” (ST12766)

Wide-Ranging and Exotic Recipes for Everything from Making Salubrious Cordials to Preventing Birth Defects to Whitening the Skin

160 (MEDICINE - HOME REMEDIES). A CLOSET FOR LADIES AND GENTLEWOMEN. OR, THE ART OF PRESERVING, CONSERVING, AND CANDYING . . . ALSO DIVERS SOVERAIGNE MEDICINES AND SALVES FOR SUNDRY DISEASES. (London: Printed [by Thomas Purfoot?] for Arthur Iohnson, 1611) 120 x 72 mm. (4 3/4 x 2 7/8”). 1 p.l. (title), 190 pp., [44] blank leaves. **Two parts in one volume.** Second Printing. Contemporary limp vellum, flat spine with ink writing (“Dolights ad —”), four small holes for ties, now lacking. In a modern half calf clamshell box by the Abrams Bindery. Inside front cover inscribed in ink, “Mary Squire / her booke”; foot of p. 29 inscribed “Mary Squire / Her Booke / 12.” STC 5435. ♦Small chips at top of joints, vellum rather soiled, a number of leaves significantly stained and thumbled (as one would expect with a recipe book), one leaf with short repaired tear into text (no loss), other trivial defects, but still an excellent copy and a remarkable survival, the binding solid and not unpleasant, and the text surprisingly well preserved, given the use it has encountered. **\$12,500**



Printed the same year as the King James Bible, this is a popular home medical guide with recipes for remedies requiring such exotic ingredients as coral, amber, pearls, and unicorn horn, as well as more prosaic herbs, egg

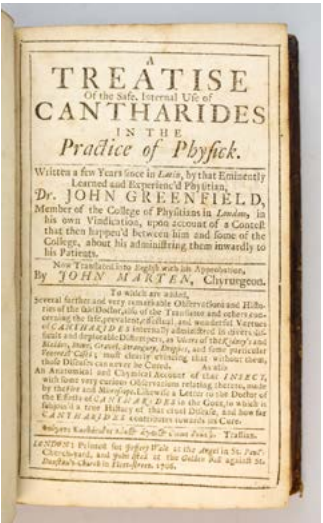
whites, cream, and spirits. First published in 1608, “Closet for Ladies” went to 15 editions by 1656, but as a result of hard use, all of these printings are now quite rare. Then, as now, mothers had the primary responsibility for ministering to the family’s ailments, and “closets”—the contemporary term for collections of household recipes—were indispensable to women like our former owner Mary Squire. The ink titling on the spine here suggests that this volume was perhaps confused with a similar book, Sir Hugh Platt’s “Delightes for Ladies” (some bibliographers also attribute our “Closet” to Platt). The present work begins with instructions for making preserves, candies, and cordials, but these concoctions were not for pleasure alone; they also had medicinal uses. For example, candy lozenges and cordials could be used to soothe coughs and sore throats. There are numerous recipes for treating common complaints like headaches, colic, and bruises, in addition to instructions for handling more serious matters, including infestations of intestinal worms (a



frequent problem before modern sanitation and food safety standards) and potentially life-threatening complications of childbirth. The wide-ranging work even includes some cosmetics recipes, including one for whitening the skin that calls for mercury(!). Because nearly all of these early home remedy books have been destroyed through heavy use, copies of any kind—let alone complete ones in anything like appealing condition—are seldom encountered. Our 1611 edition of this work is the earliest printing recorded at auction in at least 40 years, and it has appeared just once, in 1992. (ST12800)

161 (MEDICINE - “SPANISH FLY”). “GREENFIELD, JOHN” [GROENEVELT, JOANNES]. A TREATISE OF THE SAFE, INTERNAL USE OF CANTHARIDES IN THE PRACTICE OF PHYSICK. (London: Jeffrey Wale and John Isted, 1706) 188 x 115 mm. (7 3/8 x 4 1/2”). 20 p.l., 363, [3] pp. Translated from the Latin, with the author’s approbation, by John Martin. FIRST EDITION IN ENGLISH. Pleasing contemporary panelled calf, covers with gilt roll border, sprinkled leather frame and central panel, the latter with stencilled frame, blind-tooled tulip cornerpieces, rebacked to style with sprinkled calf, raised bands, spine panels with gilt fleuron centerpiece, brown morocco label. Blake (NLM), p. 187; Wellcome III, 168; ESTC T64914. ♦Half a dozen small stains or abrasions to boards, corners somewhat rubbed, minor foxing throughout, a couple of small stains or rust spots, other trivial imperfections, but an excellent copy, generally clean and crisp internally, and the carefully restored binding solid and not displeasing. **\$3,500**

Written shortly after the author was jailed for malpractice, this is a defense by a Dutch-born London physician of his use of cantharides, or Spanish fly, to treat bladder and kidney disorders. Groenevelt (1648-1715/16) received his medical degree at Utrecht in 1670 and moved to England in 1676, where he became John Greenfield. As a successful practicing physician, he promoted Spanish fly, in use as an aphrodisiac, to treat a variety of ailments such as gout and bladder and kidney disorders. Greenfield’s problems began when a woman he treated complained that the ingested cantharides had made her ill, sparking a fierce backlash by the College of Physicians that ended with Greenfield in Newgate Prison. Although Greenfield was eventually released, he never quite recovered from the offence. The present edition includes a scathing attack on the College by the author himself, a defense of Greenfield by translator and fellow physician John Marten, and an unusual, laudatory poem in praise of the author, written by satirist and provocateur Bernard Mandeville. (ST15165)

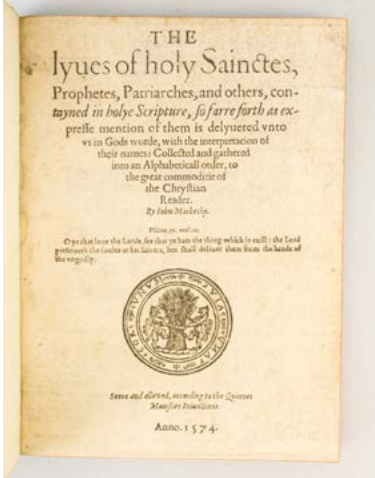


The Foyle Copy of a Work by a Heretic who Was Pardoned Because of his Musical Abilities

162 MERBECKE, JOHN. THE LYUES OF HOLY SAINCTES, PROPHETES, PATRIARCHES, AND OTHERS, CONTAYNED IN HOLYE SCRIPTURE. (London: Henrie Denham and Richarde Watkins, 1574) 181 x 135 mm. (7 1/8 x 5 1/4”). 5 p.l., 328 pp. (lacking first blank). FIRST EDITION. Pleasing navy blue crushed morocco by Riviere (stamp-signed on verso of front free endpaper), covers gilt with frame of French fillets, fleuron cornerpieces, large and complex central lozenge of small tools, raised bands, spine gilt in compartments with fleuron centerpiece, volute cornerpieces, gilt titling, turn-ins densely gilt, marbled endpapers, all edges gilt. Front pastedown with morocco bookplate of W. A. Foyle, Beeleigh Abbey. STC 17303. ♦A little rubbing to joints and extremities, first and last pages a little soiled, text lightly washed and pressed in keeping with the bibliophilic fashion of the day, but a clean, fresh copy, with leaves that crackle when turned, and in a lustrous binding. **\$4,500**



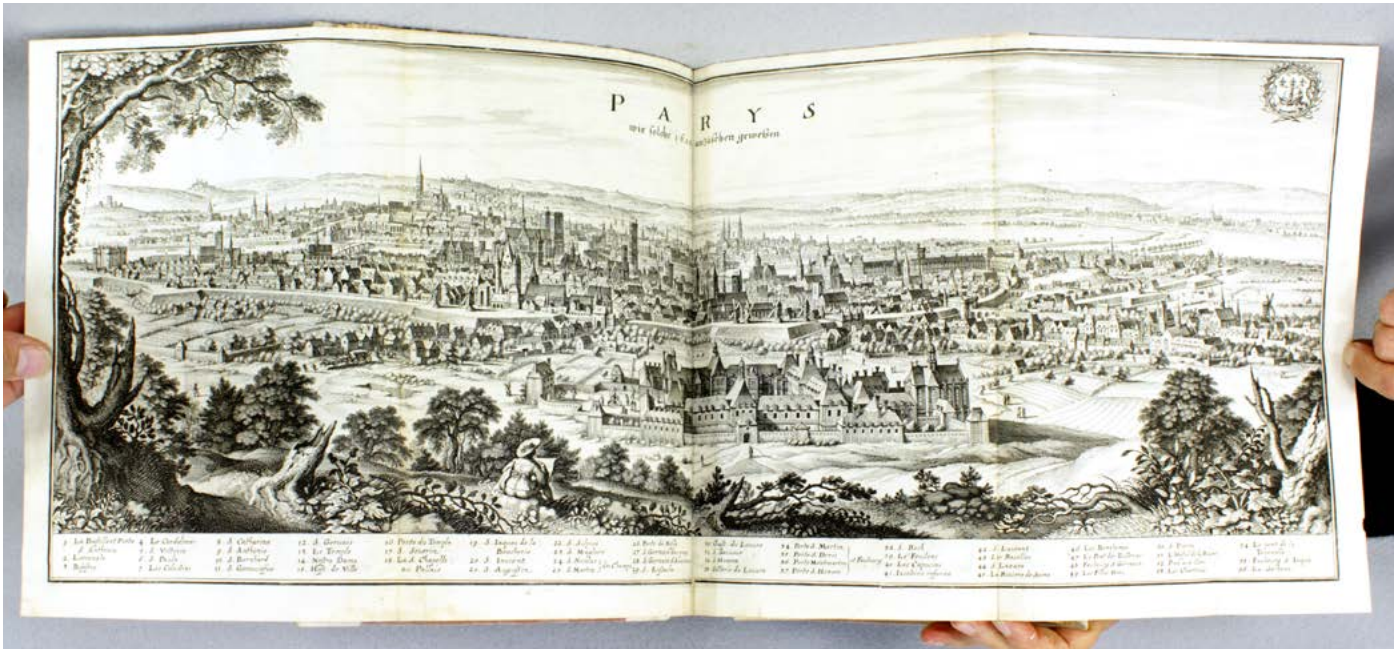
Attractively bound and from a distinguished collection, this biographical dictionary of figures from scripture contains not only the saints, prophets, and patriarchs, but also those who appear only in passing, like Damaris, a Christian woman in Athens mentioned in a Pauline epistle, and Asaph, a singer appointed by David to “the House of the Lord.” The latter might have particularly resonated with Merbecke (also “Merbeck” and “Marbeck,” ca. 1510-ca.1585), a musician and theologian who began his career as a choirboy in St. George’s Chapel, Windsor, where he later served as the organist for most of three decades. He cemented his place in the history of the Anglican Church by



composing the first noted edition of the Book of Common Prayer. A strong Calvinist, he undertook the considerable project of preparing a concordance of the Bible, a feat for which he was tried and convicted of heresy. As evidence of his outstanding musical talents, Merbecke received a royal reprieve (while his three—no doubt less musically inclined—co-defendants died at the stake). He immediately went back to work on his concordance, which, when finally published in 1550, was the first complete such work in English. Our finely bound copy comes from the library of W. A. Foyle, co-founder with his brother of the famous Foyle’s Bookshop in Charing Cross Road. The three large Foyle sales at Christie’s held in 2000 were a bibliophilic highlight of the new century, and the sum of \$19 million for which William Foyle’s personal library sold in July set a record for private European collections. This work is rare in the marketplace: the last copy at auction seems to have appeared in 1982, and RBH and ABPC list only four copies sold at auction since 1900. (ST13630)

Merian’s Substantial Work on French Topography, With 326 Fine Engravings Exuding Luminous Tranquility

163 MERIAN, MATTHAEUS, Illustrator. ZEILLER, MARTIN. TOPOGRAPHIA GALLIAE. (Frankfurt: C. Merian, 1655-61) 305 x 222 mm. (12 x 8 3/4”). **13 parts in three volumes** (one part with first few leaves bound out of order). **Lacking the index of plates in part IX (covering the final five parts) and in part V.** FIRST EDITIONS OF ALL PARTS. Modern half vellum over colored paper boards, flat spines titled in black. Woodcut decorative initials, headpieces, tailpieces, nine engraved title pages (the first part with an engraved title from the first Latin edition), and WITH A TOTAL OF 326 FINE ENGRAVED PLATES (CONTAINING, IN ALL, 413 ILLUSTRATIONS), THE MAJORITY BEING CITY VIEWS, but including also maps and plans, fortifications, chateaux and other buildings, landmarks, and so on), MORE THAN 200 OF THE PLATES BEING TWO-PAGE VIEWS, AND EIGHT OF THEM BEING FOLDING PANORAMAS, the plates all neatly mounted on stubs (**lacking five plates showing four plans and three scenes that are called for**, but with one additional plate not called for) and WITH SEVEN ADDITIONAL VERY FINE FOLDING PLATES, NOT CALLED FOR, SHOWING VIEWS OF FOUNTAINEBLEAU, these extra engravings by J. Dankerts. Front pastedowns with bookplate of the Museum Alexandrinum, printed title pages of first and third volumes with ownership signature (“F. Weppen”) dated 1689 and 1690. Stephan 83, 85-87, 91-94, 99-103; Schuchhard 71-83; Wüthrich 69, 71, 73, 75. ♦Volumes swollen at spines because of the use of stubs for mounting the plates, otherwise the utilitarian bindings unworn and inoffensive. Perhaps a dozen plates with old neat repairs or reinforcing on verso at bottom or along folds, a



few text leaves with neat marginal repairs without loss (two made with unmatching paper), one leaf with slight damage to the text from adhesion (probably prior to being printed), leaves in latter half of the third volume a little less bright than elsewhere, other minor defects, but A NEARLY FINE COPY INTERNALLY, THE TEXT AND PLATES VERY CLEAN AND FRESH, AND WITH ESPECIALLY RICH IMPRESSIONS OF THE ENGRAVINGS. **\$14,500**



Written, like a number of Merian books, by the German school official and miscellaneous author Zeiller (1589-1661), this beautifully illustrated publication is the 17th and largest of the splendid and justly celebrated “Topographia” series of books initiated by Merian (1593-1650), the famous Swiss engraver who became head of one of the prominent Frankfurt publishing houses of the period. The series, continued by Merian’s heirs to a grand total of some 30 folio volumes issued between 1642-88, contains the largest number of engraved views of towns, villages, and castles ever assembled. It is of primary importance for the knowledge of Central European topography of the baroque era, and it is of great interest because of the very considerable artistic value of its engravings. As with all of the Merian topographical works, this one is filled with views of many walled cities and towns that appear to be remarkable in the fidelity of their historical detail, impressive in the crystalline vividness of their engraved line, and emotionally pleasing in the luminous

tranquility they project. In the present copy, these features seem to be heightened, both because there are considerably more images here than in the typical “Topographia” item and because of the richness of the engraved impressions. The plates are executed with considerable skill and charm, with the artist including details of costume and touches of daily life whenever scale permits. In this item, even the plates with less dramatic subject matter, showing towns, villages, bastions, and other edifices, are pleasing in their quiet radiance, and the large folding engravings of Paris (the one showing Merian with his drawing book) and of Rouen are surely among the very best and most beautiful city views of the 17th century. The added plates of Foutainbleau are clearly by a different artist, but are extremely attractive as well, featuring animated scenes with very considerable detail in a more pronounced baroque style than the engravings by Merian. (CJW1202)

164 OBSEQUENS, JULIUS. DE’ PRODIGII. [bound with] **VERGILIUS, POLYDORUS.** DE’ PRODIGII. (Lyon: Jean de Tournes, 1554) 171 x 108 mm. (6 3/4 x 4 1/4”). 340, [18] pp. **Two** (continuously paginated) **parts in one volume.** Translated from the Latin by Damiano Maraffi. First Edition with these Illustrations; First Edition in Italian. Pleasing late 18th or early 19th century citron crushed morocco, cover with twining floral border, flat spine divided into panels by pentaglyph and metope rolls, these panels with gilt sunburst centerpiece, gilt turn-ins, marbled endpapers, all edges gilt. With ornate frame on title page, portrait of the translator, and 44 often dramatic woodcuts by Bernard Salomon (“Le Petit Bernard”). Cartier 281; Mortimer 388. ♦Spine uniformly darkened, covers with variation in color, title page a little soiled and with small repaired tears (a2 similarly repaired), leaves with overall faint browning, other trivial imperfections, but the text fresh and clean, and the binding showing almost no wear. **\$3,000**

This is a rare and important edition of the fourth century writer Julius Obsequens (as well as two related works); it comprises intriguing accounts of 132 unnatural events and creatures recorded between 249 and 12 B.C., including storms, meteors,



earthquakes, conflagrations, and various kinds of monsters, all intended to show miraculous manifestations of divine power and to be solemn warnings of coming events. Obsequens first appeared in an Aldine edition of 1508; then, in a 1552 Oporinus edition, the text was expanded by Conrad Lycosthenes, who had fashioned a substitute for the lost portion of Obsequens, based on Livy, Dionysus of Halicarnassus, Eutropius, and Orosius. De Tournes first issued the work (in Latin) in 1553, and the present Italian translation is his first edition with illustrations, which, of course, represent the volumes’ chief appeal. Artist Bernard Salomon (fl. 1540-61) was de Tournes’ chief designer, and his highly praised biblical woodcuts (among other productions), influenced several artists of the period. The second work here, by Polydore Vergil, is a refutation of the “science” of divination, first printed in Basel in 1531. A third work here (by Camerarius and not mentioned on the title page), is a dialogue mostly about comets and what their appearance signifies; it was published originally in 1532. The text here is set in a very appealing italic font, and Cartier praises our little book as a “très jolie volume imprimé en italiques.” (ST12274b)

Very Rare 18th Century Experimental Work on Papermaking, Using Wasps’ Nests, Moss, and other Exotic Materials

165 (PAPERMAKING). [SCHÄFFER, J. C.] PROEFNEMINGEN EN MONSTER-BLADEN, OM PAPIER TE MAAKEN. (Amsterdam: Jan Christian Sepp, 1770) 188 x 145 mm. (7 1/2 x 5 3/4”). [iv], 56, [2]; viii, 32 pp. Contemporary half calf over speckled tan paper boards, raised bands, compartments with gilt lettering and flower motifs. With frontispiece printed in blue, 33 leaves of paper specimens, and four hand-colored plates. Front free endpaper with a pencilled ownership inscription. Hunter, “Papermaking Through Eighteen Centuries,” pp. 53-68. ♦Significant general wear to the insubstantial original binding, but the book quite firm and still appealing because unrestored. Lower hinge separating, the occasional negligible chip or tear to the specimens (one of the hemp specimens with more noticeable open tears), faint offsetting to the front endpapers (from a laid-in piece of paper), but overall A SURPRISINGLY NICE COPY of a book one would expect to find in terrible shape, the contents very clean and the specimens remarkably well preserved, given the materials involved. **\$7,800**

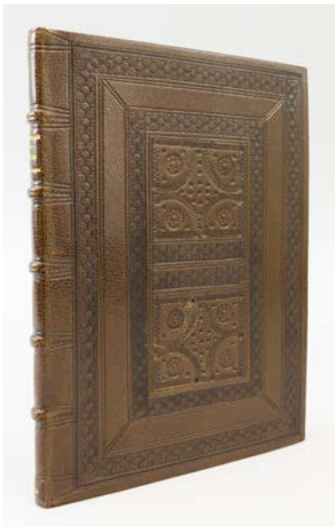


This is an extremely rare and highly inventive treatise on papermaking, with original paper samples illustrating the appearance of an array of experimental materials used in the process. Each specimen leaf has a distinct natural color and texture (bleach was not developed until after the date of publication), and each contains a brief printed description of the material used in its creation. The goal, according to the author, was not to create a high quality product, but rather to showcase and experiment with the bounty of different materials provided by nature. Among the more interesting ingredients used here are wasps’ nests, sawdust, moss, cattail, and hemp; several species of trees are also experimented with, including beechwood and the “cotton” of the poplar. Jacob Christian Schäffer (1718-90) had first suggested the possibility of using wood products in papermaking in an ambitious six-volume work published in Regensburg in 1765-71. Dard Hunter, writing about papermaking in 1925, called the present book “the rarest work on the specific subject of paper that has ever been published” and praised the author as an innovator “who did more than any of his predecessors in the quest for papermaking.” In discussing this item (of which he had apparently seen only the second part), Hunter notes that it is “almost rarer than the Regensburg edition.” We could find only four copies of this work in the auction records, three of which were lacking plates and/or specimens. (ST13825)



A Rare Copy, in Unusually Fine Condition, of the First Pattern Book Intended for Artists’ Use

166 (PATTERN BOOK). VOGTHERR, HEINRICH. LIBELLUS ARTIFICIOSUS OMNIBUS PICTORIBUS, STATUARIIS, AURIFABRIS, LAPIDICIDIS, ARCULARIIS, LAMINARIIS, & CULTRARIIS FABRIS. (Argentorati [Strassburg]: Henricum Vogtherren, 1540) 195 x 138 mm. (7 5/8 x 5 3/8”). [28] leaves. Second



Printing in Latin. Excellent retrospective modern brown crushed morocco tooled in blind, covers with concentric frames of plain rules and floral rolls, central panel divided into two squares decorated with dots and daisies, raised bands, gilt titling, gilt-ruled turn-ins, marbled endpapers, all edges gilt. In a fleece-lined maroon slipcase. Publisher's device on title page and 55 pages with 700 WOODCUT DESIGNS. Brunet III, 1114; Fairfax Murray, "German" 428; Passavant III, 346 (5); VD 16 ZV 30557. ♦Title page a little soiled, D3 with two-inch brown stain, isolated rust spots, otherwise A FINE COPY, clean and fresh in an unworn binding. \$12,500

This is a very rare early edition—in decidedly and atypically attractive condition—of the first printed model book for artists, originally published by Vogtherr in 1537-38 under the German title "Ein Frembds und Wunderbars Kunstbuchlin." The German edition had a brief preface, in which Vogtherr expressed concern for the state of fine arts in Germany, and offered these models as drawing exercises for artists. There is no letterpress in this edition; the 55 pages following the title contain anywhere from nine to 24 designs, including hands, feet, helmets, armor, quivers, swords, capitals and bases of columns, candelabra, escutcheons, and the heads of men and women in a variety of dress. Fairfax Murray observes that these are "all distinguished by beauty and originality, especially in regard to the female heads which show a great variety in the styles of dressing." Vogtherr (1490-1556) was an artist, printer, and poet who had studied art with Hans Burgkmair in Augsburg. He settled in Strassburg in 1526, where he operated a printing business with his son, Heinrich the Younger. This art book was a popular work, appearing in German (1537), Latin (1539), French (1540), Spanish (1541), and Dutch (1549) editions (the lack of letterpress making it easy to produce for various markets), and it continued to be reprinted into the 17th century. But because of the heavy use they almost always endured, copies of all these early editions have either been reduced to rubble or are now in sorry condition. Fairfax Murray lists the 1539-40 Latin printings as "extremely rare" and records bear him out: OCLC, COPAC, and KVK locate just two copies of the 1540 printing and five of the 1539 edition. Rare Book Hub finds four copies of the 1539 edition sold, the last in 1962, and neither RBH nor ABPC records a copy of the 1540 printing at auction. A copy in a modern binding of a 1538 edition sold most recently in 2013 for \$32,500. (ST13848)



167 (PIRATES). [EXQUEMELIN, ALEXANDRE OLIVIER]. THE HISTORY OF THE BUCANIERS OF AMERICA. (London: Printed for T. Evans, 1774; 1771) 175 x 100 mm. (6 7/8 x 4"). **Two volumes.** Fifth edition (but see below). Inoffensive contemporary calf, upper covers with blind stamp containing the name "Cooper" and the image of a cow, raised bands with gilt ruling, red morocco spine labels. Title pages with the ink signature of Samuel Cooper. Sabin 23489; Brunet II, 1140 (citing earlier and later editions). ♦Shallow chip along bottom of spine of volume II, covers with a few small ink spots and abrasions, but in entirely sound and pleasing condition overall; two small open tears (one touching the catchword in the corner), but excellent internally, very fresh and clean. \$1,950

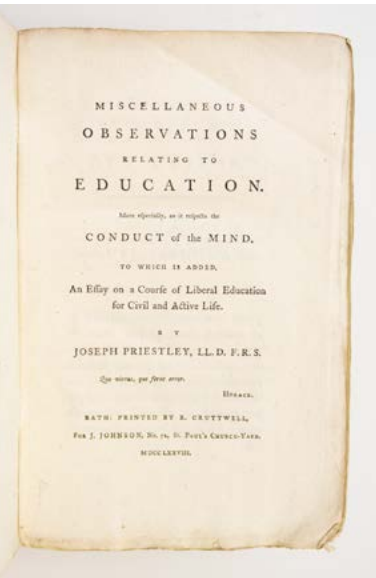
This is a pleasing unsophisticated set of the classic collection of accounts of the bold exploits of pirates, particularly in the West Indies. First printed in Dutch in 1678, "Bucaniers" was a sensational bestseller in several languages and the inspiration for many derivative works. The four parts of the present work contain the accounts of the Flemish traveller, seaman, and travel writer Exquemelin (or Esquemeling or Oexmelin, 1645?-1707), similarly exciting exploits recounted by the English buccaneer Basil Ringrose, and two first-person narratives translated from the French. Much of the book's success was no doubt the result of the immediacy of the narrative, produced by persons directly involved in the actions described. Our copy seems to be a combination of the two fifth editions with imprint dates of 1771 and 1774. Sabin groups these two printings together, and given the fact that they retain their contemporary bindings and the signature of the original owner, we may conclude that they were sold this way from the beginning (i.e., this is not a married set put together later). The circular blind stamp (with "Cooper" arcing inside the edge of the circle above the image of a cow) seems to be an unusual (and diverting) amateurish attempt at an armorial emblem. (ST14781)

A Useful Work on the Education of Men for Civil and Commercial Careers, In an Appropriately Practical Binding that Is Now a Remarkable Survival

168 PRIESTLEY, JOSEPH. (BINDINGS - DUTCH PAPER). MISCELLANEOUS OBSERVATIONS RELATING TO EDUCATION. (Bath: Printed by R. Cruttwell for J. Johnson, 1778) 225 x 145 mm. (8 3/4 x 5 3/4"). xxv, [1], 334 pp., [2] leaves (ads). FIRST EDITION. CONTEMPORARY DUTCH PAPER COVERS patterned with pink and blue floral design, flat spine with handwritten paper label, EDGES UNTRIMMED. ♦Spine with minor worming, wrapper lightly soiled, edges a little curled, one corner creased, half title with neatly repaired curving tear, other insignificant defects, but A FINE COPY, clean, fresh, and bright internally, and THE FRAGILE BINDING REMARKABLY WELL PRESERVED. \$1,250



This is an extraordinarily well-preserved example of a stiffened paper binding—a practical, affordable, and appropriate choice for a pragmatic work on the education of men for civil and commercial careers rather than the "learned" professions. Although primarily remembered today as the natural philosopher who isolated and identified oxygen (and six other gases), Joseph Priestley (1733-1804) began his career as an educator at academies for "dissenters," i.e., Protestants who refused to conform to the Church of England and were thus, under the Uniformity Act of 1662, denied entry into the colleges at Oxford and Cambridge. As the dissenting students were barred from the professions of academia and (obviously) the Church, they needed a curriculum that would prepare them for commercial occupations and an active role in civic life, as Priestley argued in his 1765 "Essay on a Course of Liberal Education" (included here). The present work sets forth a plan for this program of study, and, in the words of DNB, "showed Priestley as an innovative educational philosopher. Probably the most important of his innovations was the minimizing of language study, except for English, and an emphasis on [the subjects] of natural history, natural philosophy, and modern history. He had a broad conception of history as involving the social, cultural, and economic aspects of a society as well as its government and laws." Our binding is as sensible and utilitarian as the contents. Paper bindings of various types were a popular alternative to leather for two reasons: they could be constructed quickly, and they were far more affordable. But unlike temporary publisher's boards or wrappers, our binding was meant to be permanent; the quires of the book were sewn to vellum strips and covered with a thick paper, which was in turn covered with a decorative paper. While bindings of this type appear on the market from time to time, they are almost never in such fine condition as the present one. (ST15471)



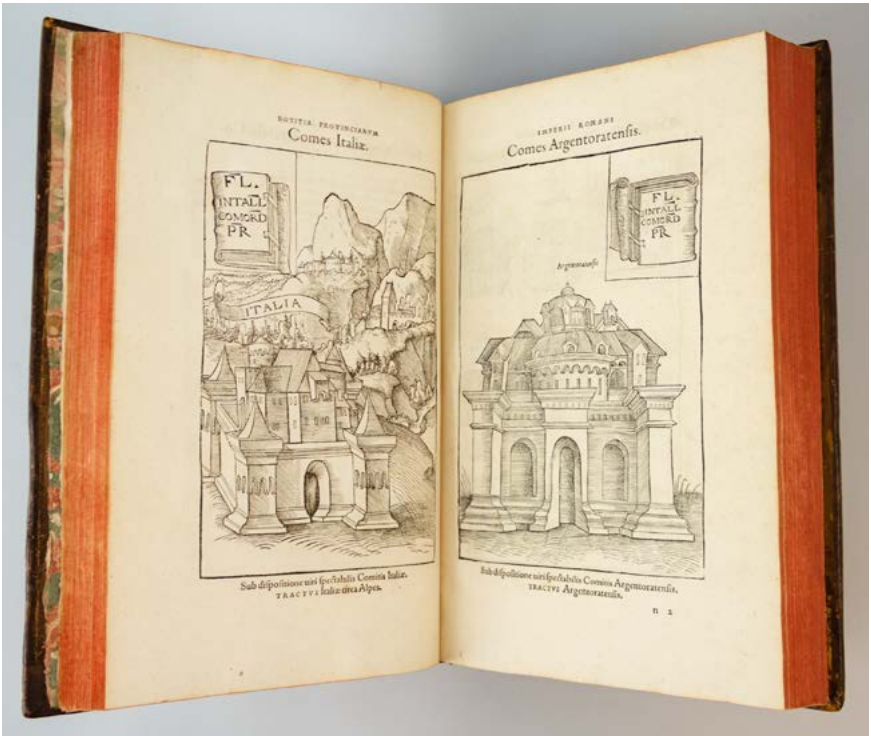


169 (PULCHRITUDE). VAENIUS, ERNESTUS. TRACTATUS PHYSIOLOGICUS DE PULCHRITUDINE. JUXTA EA QUAE DE SPONSA IN CANTICIS CANTICORUM MYSTICE PRONUNCIANTUR. (Bruxellis: Typis Francisci Foppens, 1662) 152 x 90 mm. (6 x 3 1/2"). 4 p.l., 60 pp., [1] leaf (approbation). FIRST EDITION. Pleasing 18th century marbled calf, raised bands, spine gilt in compartments with acorn tool at center, pomegranate cornerpieces, red morocco label, marbled endpapers. Woodcut initials and tailpieces, and 30 engravings on title and in text of female faces and animal faces, to which some of them are compared. Dorbon 5014; Wellcome V, 322; Brunet V, 1026 ("orné de jolies gravures au trait"). ♦Extremities a little rubbed, small black smudge to upper board, the binding otherwise lustrous and well preserved, and A FINE COPY INTERNALLY, quite clean, fresh, and bright. **\$3,250**

This is the sole printing of an obscure but fascinating physiological treatise on pulchritude. The text is divided up into 14 sections, each of which begins with a quotation from the "Song of Songs," followed by an explanation of how the quoted "mystic" words show that Solomon indeed knew what perfect female beauty was. For example, in the first chapter, the quotation "your head is like the camel's" is used as evidence that a woman's head ought to be lofty, and juxtaposed engravings of a (wary) camel and a (despondent) woman give a graphic reinforcement to the point. The chapter, like the other 13, ends with an appropriate short poem, presumably by the author. Brunet, in an understatement, says that the title of this charming and wacky work "gives some indication of its singularity." (ST13009)

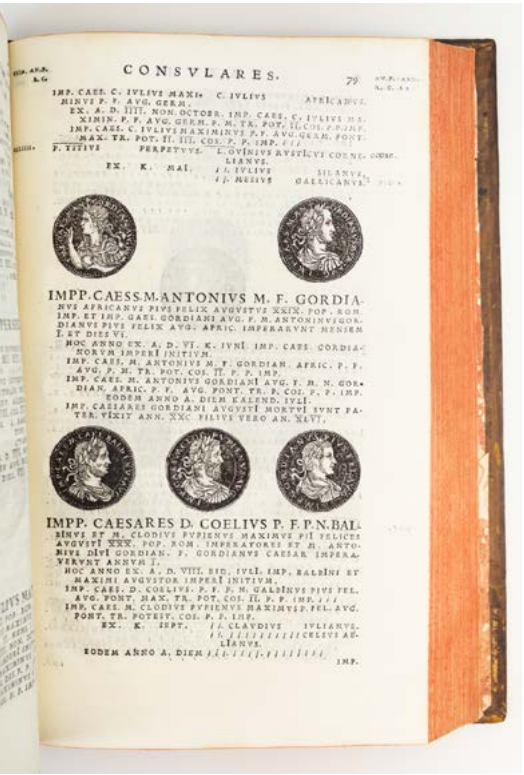
Two Illustrated Works on Roman Antiquities, Including Several Woodcuts of Books

170 (ROME, GOVERNMENT AND SOCIETY). NOTITIA UTRAQUE CUM ORIENTIS TUM OCCIDENTIS ULTRA ARCADII HONORIIQUE CAESARUM TEMPORA. [bound with] **PANVINIO, ONOFRIO.** FASTI ET TRIUMPHO ROM. A ROMULO REGE USQUE AD CAROLUM V. CAES. AUG. (Basel: Hieronymus Froben, 1552 [and] Venice: Jacopo Strada, 1557) 330 x 215 mm. (13 x 8 1/4"). [108] leaves; 8 p.l., 192, 181-228 pp., [99] leaves (index). **Two works in one volume.** FIRST COMPLETE AND FIRST ILLUSTRATED EDITION of the first work; FIRST EDITION (Second Issue) of the second work. 18th century marbled calf, rebacked, original backstrip laid down, flat spine in compartments formed by decorative leafy rules and featuring large floral ornaments at center, two morocco labels, marbled end papers. Printer's device on titles and on final leaf of first work, fine large and small (mostly historiated) woodcut initials, and MORE THAN 100 FINE WOODCUTS (mostly large or full-page) IN FIRST WORK, several signed by "C S" (perhaps Conrad Schnitt or Christoph Schweizer), ILLUSTRATING BUILDINGS, OCCUPATIONS, MILITARY MACHINES, COSTUMES, etc. (some cuts repeated, one cut printed upside down); 369 numismatic woodcuts in text of second work (262 of these, including repetitions, with medallion portraits and 107 with names only). Front flyleaf with early ink inscription of a library number; third leaf of first work and 10th leaf of second work with the crowned "L" library stamp of the Lamoignon Library. VD 16 N 1884; Schweiger II, 618; Brunet IV, 111; Graesse IV, 691 (all for first work); Mortimer (Italian) 322 (a later edition, with copies



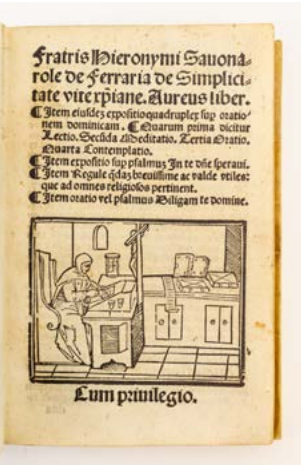
of these cuts), 355; Adams N-354, P-195. ♦Original spine leather somewhat dried and eroded, covers slightly pitted and marked, but the binding entirely firm, with only superficial wear to joints, and certainly agreeable. First title a little smudged and foxed, a few other trivial imperfections, but A REMARKABLY FRESH, CLEAN, AND SMOOTH COPY INTERNALLY, AND WITH FINE IMPRESSIONS OF THE CUTS. **\$5,500**

This is a very attractive copy, with distinguished provenance, of two works with considerable data relating to, and shedding substantial light on, the politics, government, provincial administration, and military establishment of Rome, as well as other aspects of Roman life. The first work here is an anonymous early fifth century Roman state handbook (more commonly known as the "Notitia Dignitatum") edited by Siegmund Ghelen (Gelenius, ca. 1477-ca. 1554) and Beatus Rhenanus (1485-1547) from a lost Medieval manuscript. It is arranged according to the provinces of the Roman Empire and their cities. The second work is a synopsis of Roman history from Romulus through the reign of Habsburg emperor Charles V in the 15th century. Its first section is based on the "fasti consulares," inscriptions from the Arch of Augustus in the Roman forum listing all Roman consuls from 483 B.C. to 19 A.D. These relics were discovered in the 1540s, when the forum was being quarried for building materials. The compiler of this work, Panvinio (1529-68) was an Augustinian monk devoted to antiquarian studies who spent considerable time in Italy recording inscriptions on ancient monuments, medals, and other surfaces. He recognized the "fasti consulares" fragments recovered from the ruins and worked frantically to save them. They were restored by Michelangelo and added to the collection of what became the Capitoline Museum. Panvinio also used the coins and medals collected by Strada, the publisher, as a source for this compilation. A considerable portion of the interest and value in this volume today resides in the woodcuts. Copied from the original illustrations in an early manuscript of the work (now lost); the cuts in the first work include many depictions of books, showing several different kinds of decorated bindings. The illustrations also provide many details of Roman dwellings, costumes, and objects used in private, religious, and military life. Excepting the fact that they have produced books on basically the same subject, our two printers could hardly be more different. Whereas the Swiss Froben was one of the giants of Renaissance printing and a great promoter of learning, the Venetian Strada apparently spent much of his time speculating in the antiques market, being one of the first merchants to make a business of selling Italian antiques to foreigners. Our copy comes from the collection of the great bibliophile Antoine Moriau (1699-1759), who leased the stately Hôtel d'Angoulême Lamoignon in Paris to house his library of 14,000 books and more than 2,000 manuscripts. The second work here is rare. (CEH1919)



171 SAVONAROLA, GIROLAMO. DE SIMPLICITATE VITE CHRISTIANE. AUREUS LIBER. (Venetiis [Venice]: per Lazarum Soardum, 12 January 1512) 148 x 102 mm. (5 3/4 x 4"). 104 leaves. Contemporary limp vellum, yapp edges, early ink titling to tail edge of text block. Title page with a woodcut of the author in his study. Later (18th century) bookplate with a square within a circle, its sides with the letters "Z O U R." EDIT16 53822; USTC 855180. ♦Small abrasion to upper cover, isolated faint spots of foxing, otherwise A FINE COPY, clean and fresh internally, in a sound, unsophisticated period binding. **\$2,500**

First printed in 1496, this small collection of meditations by the revolutionary Dominican friar was intended to help Christians lead more fulfilling lives through love and prayer. Savonarola was at the height of his reforming zeal when he composed this "Golden Book" on living a Christian life, in which he urges simplicity of heart leading to simplicity in external matters. All Christians, he believed, should focus on prayer and contemplation, and should strive to live simply, not seeking happiness in worldly things.



Unfortunately, Savonarola took this very sensible advice to fanatical extremes, decrying all art and literature, humanism, luxury, frivolity, sex, and financial profits; basically, he was opposed to enjoyment or comfort of any kind. Naturally, this made him powerful enemies, including merchant princes like the Medici and the Borgia pope Alexander VI. By 1498, both Church and secular authorities had had enough, and the friar and two of his most devoted followers were arrested, tortured, and executed for heresy. Still, Savonarola had many followers among the common people, and editions of this work were printed during the 16th century not only in Venice and Florence, but also in Paris, Strassburg, Leyden, and Cologne. Venetian printer Lazzaro Soardi (fl. 1490-1527) issued a number of Savonarola’s works and did much to spread his teachings. The appropriately unadorned but sturdy binding suggests an early owner who embraced the teachings of this book, and it stands as testament to the merits of plain work, well executed. The book is not commonly seen, but when it does appear, the substantial prices it brings at auction indicate that, like many of Savonarola’s works, it is aggressively sought after. (ST15404)

In Superlative Condition



172 **SHAFTESBURY, ANTHONY ASHLEY COOPER, THIRD EARL OF.** CHARACTERISTICKS OF MEN, MANNERS, OPINIONS, TIMES. ([London: Printed by John Darby], 1732) 203 x 133 mm. (8 x 5 1/4”). General title page misplaced (in third volume following p. 391, before the Letter on Design). **Three volumes.** Fifth [but First Complete] Edition. Very pleasing 18th century French cat’s-paw calf, covers bordered with blind rules, raised bands, gilt spine compartments featuring double rules, floral cornerpieces, and centerpiece, decorative band with palmette at foot, red and green morocco labels, marbled endpapers. Elaborate engraved headpieces, vignettes on title pages, and frontispiece portrait by Simon Gribelin. Isolated pencilled marginalia in a contemporary hand. Lowndes III, 2251; Brunet V, 332. ♦One label with small chip (and minor loss of three letters), corners a bit rubbed, ends of backstrips and a few bands at front joints slightly flaked, but the attractive bindings completely sound and in excellent condition, the boards lustrous, and the gilt bright. Two or three

leaves with minor marginal soiling (probably done during printing), but IN AMAZING CONTEMPORANEOUS CONDITION, the text unbelievably clean, fresh, and bright. **\$1,500**

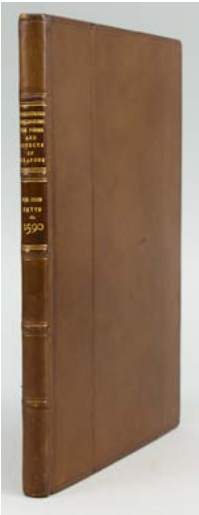
With text remarkably unchanged from the day it left the printer’s workshop, this is a most desirable set of a collection of writings, done from 1708-10, embodying Shaftesbury’s idealistic philosophy and, specifically, his belief in the universal moral sense of man. The writings of Anthony Ashley Cooper, third Earl of Shaftesbury (1671-1713), constitute a major contribution to British Enlightenment philosophy, moving away from the pessimism of Hobbes and skepticism of Locke and exerting great influence on the positivist thinking of later authors such as Hume and Adam Smith. Thoroughly educated in the classics and deeply influenced by ancient philosophical thought, particularly the writings of Marcus Aurelius, Shaftesbury is an appealing thinker, deeply optimistic about human nature and capabilities, a believer in a kindly deity and an opponent of dogmatism and intolerance. He believes that a natural instinct for morality and sociability are characteristic of humanity. In his final essay, Shaftesbury argues that there is a design and movement in history, and England, with its



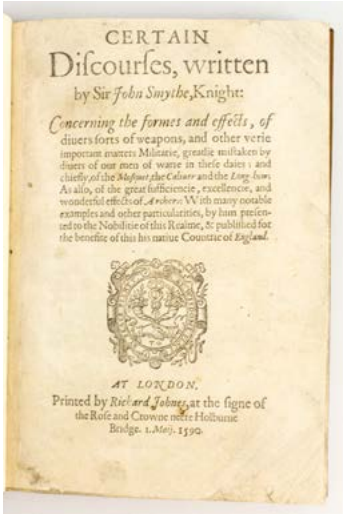
newly won Bill of Rights, is poised to move toward an enlightened and tolerant age. For unknown reasons, our binder has placed the general title for the set immediately before the final work in the third volume, rather than at the front of volume I. That pretty much concludes the list of flaws in the text, which is in such marvelous condition as to strain one’s ability to find the right superlative. (ST15557-34)

Praising the Longbow, Contemning the Musket as Overrated, Cowardly

173 **SMYTHE, JOHN.** CERTAIN DISCOURSES . . . CONCERNING THE FORMES AND EFFECTS, OF DIUERS SORTS OF WEAPONS, AND OTHER VERIE IMPORTANT MATTERS MILITARIE. (London: Printed by Richard Johnes, 1590) 187 x 130 mm. (7 3/8 x 5 1/8”). 18 p.l., 50 pp. FIRST EDITION. Recent polished calf, covers with blind rules, two brown morocco spine labels, marbled endpapers, all edges gilt. Publisher’s device on title page, woodcut headpieces and initials. Cockle 46; STC 22883. ♦Title leaf and final leaf with overall dust soiling and slight fraying at each edge, the four leaves following the title a bit soiled and with flattened creases at upper corner (several other upper and lower corners very slightly defective or also with flattened creases), one leaf with a short closed tear at bottom just reaching into text, but generally a surprisingly good copy internally (especially for a 16th century English book of this sort), with the vast majority of the text clean and fresh, and the retrospective binding essentially unworn. **\$9,500**



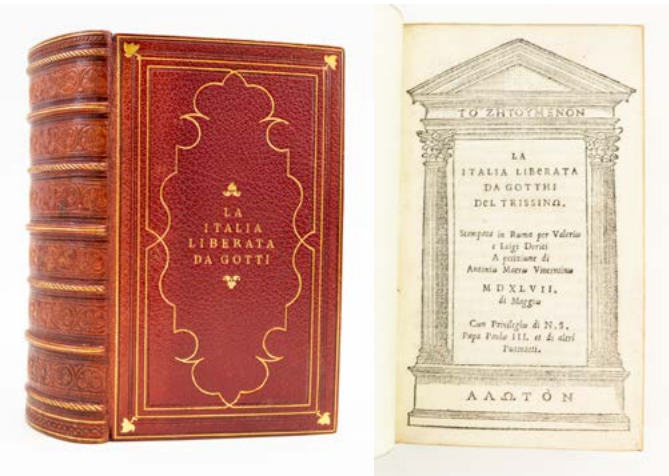
This work is a panegyric upon the English longbow and the rank and file English soldier who had wielded the weapon with devastating effect in such famous 14th century battles as Crécy and Poitiers. It is also a condemnation of many features—virtually all of them new—of the way British military affairs were being conducted during Smythe’s time. Although for him there were certain firearms that had stood the test of time, the author has little respect for the newly developed musket, which he thinks is sadly overrated and the weapon of cowards. He also denounces English policy in the Netherlands as ineffectual and misguided, and he criticizes the



callous treatment which English officers mete out to their subordinates. His remarks were so stinging that within a fortnight of publication, the government of Elizabeth I suppressed the work. However much the author may have been out of step in his contempt for newly developed firepower, the work has much valuable information about 16th century weapons, military organization, and tactics. It is perhaps most interesting today for its support of the virtues and rights of the common soldier, whom Smythe never tires of extolling, and for its frankness about the imperfections of the war machine of Elizabeth. John Smythe (1531-1607) had served as a soldier of fortune and diplomatic envoy to Spain and Calais. After the suppression of his book, he became something of a desperado, and remarks made by him at a drunken banquet led to his arrest and imprisonment on charges of inciting a revolt (he was later pardoned by the queen). Smythe was not a crackpot, nor simply someone whom time had passed by. The first cousin to Edward VI, he is called by Cockle “an accomplished soldier” who had studied military arts abroad under Maximilian II and other princes. The suppression of the book surely accounts in part for its considerable scarcity (ABPC and RBH list six copies at auction during the past 40 years). (CTS1206)

The First Printing of the First Serious Epic in Italian, Featuring an Elegant Typeface and an Equally Elegant Period-Style Binding

174 **TRISSINO, GIOVANNI GIORGIO.** LA ITALIA LIBERATA DA GOTTHI DEL TRISSINO. (Rome: Valerio & Luigi Dorico; Venice: Tolomeo Gianicolo, 1547-48) 183 x 96 mm. (6 3/8 x 3 3/4”). 8 p.l., 175, [1] (blank), 181, [3], 184, [6] leaves (final blank). **Three volumes bound in one.** FIRST EDITION. APPEALING PERIOD-STYLE RED MOROCCO, GILT, BY FRANCIS BEDFORD, covers framed by gilt and blind rules, gilt leaves at corners, gilt lettering in central panel, raised bands decorated with gilt, panels tooled in blind with floral rolls, gilt-ruled turn-ins, edges gilt and elaborately gaufered. Title within architectural woodcut frame, printer’s full-page Golden Fleece device at end of second and third parts, a double-page diagram showing Belisarius’ camp, and a double-



page woodcut map of Rome. Adams T-954. ♦Leaves lightly pressed (in keeping with bibliophilic fashion at the time of binding), but not washed, a hint of wear to joints, spine lightly (but uniformly) sunned, short faint scratch to lower cover, but all these imperfections trivial, and AN ALTOGETHER VERY FINE COPY, especially smooth, clean, fresh, and bright internally. \$4,000

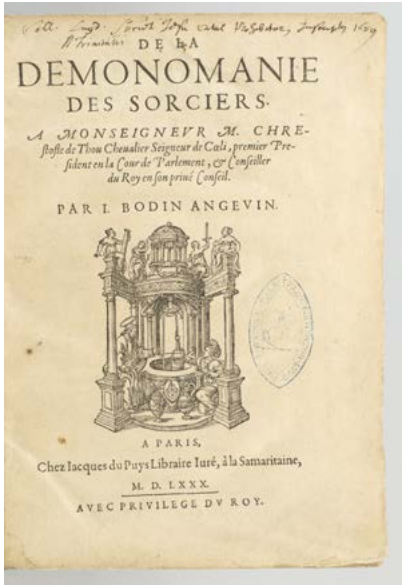
This is the scarce first printing, unexpurgated, of the first serious epic in Italian, produced by Trissino (1478-1550) after many years of labor. A tale of military honor and might, it describes the campaigns of Justinian’s general Belisarius to free Italy from Ostrogoth rule. Following Aristotelian rules and borrowing from the manner of Homer,

Trissino felt that this work would not only bring something of the divine essence of Ancient Greek to Italian literature, but also supersede, with something more elevated, Ariosto’s unworthy “Orlando Furioso,” written for a vulgar audience. Heightened or not, this edition contains passages—later taken out—that show an anticlerical bias (the papacy, for example, is rebuked for selling bishoprics and benefices). Besides its distinction as an epic in the vernacular, the present work is also of interest typographically. It was printed in a mixture of italic and Greek letters (the “o” becomes an omega, the “e” an epsilon) because of the author’s belief that such a hybrid would aid in the reader’s understanding of pronunciation, a subject on which Trissino had written extensively in his important “Il Castellano della Lingua Italiana,” a dialogue on the relative merits of the several Italian idioms. He also makes the now-standard distinction between the letters “u” and “v,” which were then interchangeable. Binder Francis Bedford (1799-1883) managed the firm of Charles Lewis for five years for the latter’s widow and then was in a partnership for 10 years with John Clarke before establishing his own bindery in 1851. He shortly became recognized as the leading binder in fashionable West End of London, and his firm enjoyed prosperity not only until his death, but for 10 years afterwards, under the ownership of Joseph Shepherd. Bedford bindings are almost always elegantly traditional in their design and intricate in their gilt decoration, and the binding here gives a sense of the style of Venetian bindings produced at the time of publication. (ST15188)



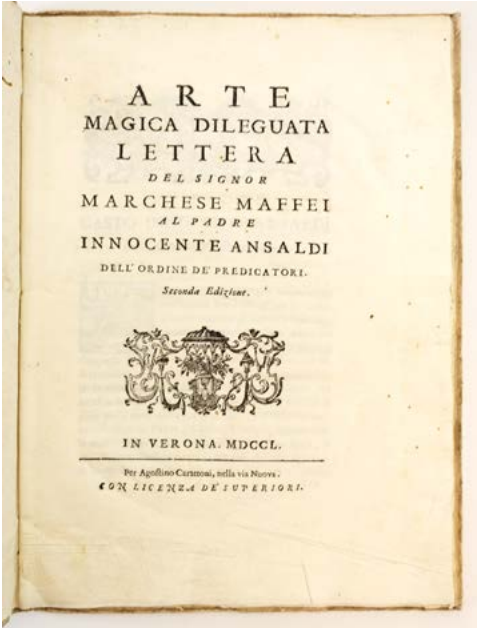
175 (WITCHCRAFT). BODIN, JEAN. DE LA DEMONOMANIE DES SORCIERS. (Paris: Jacques du Puys, 1580) 229 x 152 mm. (9 x 6”). 14 p.l., 252 leaves. FIRST EDITION. 19th century brown calf, covers gilt with single fillet border and central arabesque, raised bands flanked by gilt rules, spine panels with gilt floral ornament, gilt titling. With woodcut printer’s device to title page. Front pastedown with armorial bookplate of F. Renard; title page with ink notation dated 1609 and ink library stamp. Caillet 1269; Yve-Plessis 843. ♦Spine and head of rear board lightly sunned, joints a little worn, extremities a bit rubbed, leaves a shade less than bright, isolated minor foxing or rust spots, occasional wormholes in gutter margin (not affecting text), other trivial imperfections, but still an excellent copy, generally clean and fresh with ample margins. \$7,500

Reflecting the author’s strong need to protect society from sorcery, this is the first appearance of a manual for judges in witchcraft proceedings and a landmark work notable for its particularly hard-line support of the prosecution and persecution of witches. French jurist Jean Bodin (1529-96) was highly educated in the humanist tradition, and his works on political philosophy and economics were much respected and highly influential—which makes his belief in witchcraft and strong support of witch hunting all the more puzzling and lamentable. As judge in numerous witch trials, Bodin formulated one of



the earliest legal definitions of a witch: “one who knowing God’s law tries to bring about some act through an agreement with the Devil.” Robbins describes him as “an unmitigated bigot” who did not shrink from torturing women, children, or invalids in order to obtain confessions. According to Bodin, normal protections afforded criminal defendants must be dispensed with, as “not one out of a million witches would be accused or punished, if regular legal procedure were followed.” Death by burning was the appropriate punishment, and any judge who did not impose a sentence of death on a sorcerer should, in Bodin’s view, be put to death himself. Because of his prominence as a scholar, Bodin’s writings on witchcraft were persuasive at a time when skepticism about the supernatural was on the rise, and “Demonomanie” had appeared in 20 editions in four languages by 1600. Our sought-after first printing is uncommon in the appealing condition seen here. (ST12781e)

176 (WITCHCRAFT). MAFFEI, FRANCESCO SCIPIONE, MARCHESE DI. ARTE MAGICA DILEGUATA; LETTERA DEL SIGNOR MARCHESE MAFFEI AL PADRE INNOCENTE ANSALID DELL’ORDINE DE’ PREDICATORI. (Verona: Agostino Carattoni, 1750) 259 x 186 mm. (10 1/8 x 7 3/8”). 55, [1] pp. Second Edition. Contemporary white paper wrappers, ink titling to spine. With woodcut headpiece and historiated initial. ♦Wrapper a bit soiled, endleaves faintly browned from binder’s glue, one leaf with short marginal tear, a couple of trivial spots to margins, but A VERY FINE UNSOPHISTICATED COPY, clean and crisp internally with ample margins, and the fragile binding surprisingly well preserved. \$750



In remarkable condition in its original, insubstantial paper wrappers, this treatise against the existence of witchcraft was written just after the conclusion of one of the last witch trials and executions in Western Europe. Francesco Scipione Maffei (1675-1755) is perhaps best known for his contributions to the revival of Italian theater, but he also founded an influential literary magazine, travelled widely, and wrote on subjects as diverse as Etruscan antiquities and the practice of duelling. The present work, written in the form of a letter, was sparked by the infamous execution of Maria Renata Saenger, an elderly Bavarian nun accused of Satanism in 1749. The incident provoked a number of treatises on the topic and a renewed debate on the existence of supernatural magic and witchcraft. The present work falls squarely in the skeptics’ camp, urging logic and rationality in the face of superstition and unfounded beliefs. For special censure, Maffei targets abbot Girolamo Tartarotti, a proponent for the existence of supernatural magic whose “Congresso Notturmo delle Lammie Libre Tre” (“Three Books on the Nocturnal Congress of the Lamia”), contains (in our author’s words) “some ridiculous opinions about witches.” In the last half of 18th century, partly as a result of these debates as well as changing attitudes and better governance, such trials became increasingly infrequent, and eventually witchcraft ceased to be treated as a criminal matter altogether. (ST15423)

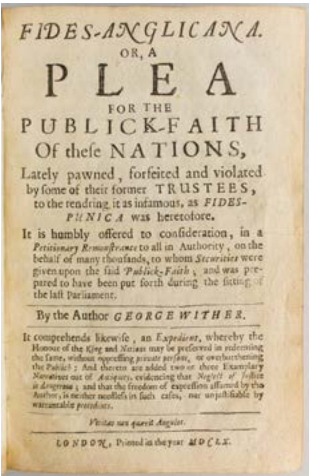
As Fine a Copy as One Could Hope to Find

177 WITHER, GEORGE. FIDES-ANGELICANA. OR A PLEA FOR THE PUBLIC-FAITH OF THESE NATIONS . . . (London: s.n., 1660) 160 x 105 mm. (6 3/8 x 4 1/4”) [2], 94 pp. FIRST EDITION Unlettered contemporary sheep. Front pastedown with bookplate of Robert S. Pirie. Wing W-3157. See also: Hensley “The Later Career of George Wither.” ♦Covers with some minor scratches and abrasions, one small rust hole affecting a few leaves, but AN EXTRAORDINARILY FINE CONTEMPORANEOUS COPY, the contents virtually without fault, and the unrestored binding showing almost no signs of wear. \$1,600

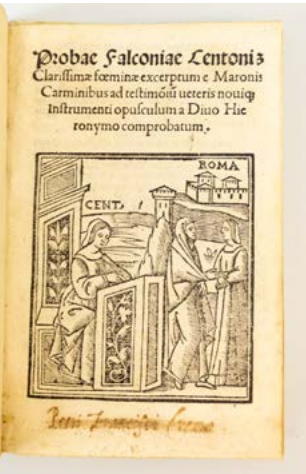
Written at the beginning of the Restoration period, this anti-imperialist pamphlet pleads for the fair compensation and equitable treatment of its citizens for the sake of the nation’s honor. The author, no doubt, counted himself among those who were unjustly treated by Parliament;



indeed, his financial problems seem to have been closely tied to the volatile political climate and whether he was in or out of favor. Although Wither (1588-1667) made his name as a poet and satirist, he became increasingly radicalized in his mature adulthood, associating with the progressive Levellers during the English Civil War. After Charles II's rise to power, Wither produced this and several other anti-imperialist pamphlets, for which he was sent to Newgate and then to the Tower under the charge of seditious libel. Despite his imprisonment, Wither continued to write and publish a number of works including "Paralellogrammaton" and "The Prisoners Plea" (both 1662). DNB speculates that the present work was probably published in 1661 (despite the 1660 imprint on the title) due to a reference to Venner's rising, which occurred in January of that year. This work also contains a list of the author's publications on pp. 90-94, including a few works that are now lost. Our volume is from the collection of Robert S. Pirie (1934-2015), an extremely successful lawyer and investment banker who amassed the finest library of 16th and 17th century English literature in private hands during his lifetime. In 1984, he was elected one of the 40 members of the Roxburghe Club, the world's oldest society of bibliophiles. (ST13652)



A Post-Incunabular Printing of a Poem by the First Female Author To Have her Work Printed



178 (WOMEN, EARLY POETRY BY). PROBA, FALCONIA [FALTONIA]. CENTONIS CLARISSIMAE FOEMINAE EXCERPTUM E MARONIS CARMINIBUS AD TESTIMONIUM VETERIS NOVIQUE TESTAMENTI OPUSCULUM A DIVO HIERONYMO COMPROBATUM. (Venice: Giovanni Tacuino, 1513) 152 x 99 mm. (6 x 3 7/8"). [15] leaves (without final blank). Early 20th century stiff vellum, covers with double gilt rule border, smooth spine in panels with central gilt turnip tool, gilt titling, marbled endpapers, all edges gilt. Title page with woodcut showing the author at her desk. Title page with partially effaced early ink signature of "Petri Francisci Creus[?]." EDIT16 34820; USTC 851397; not in Adams. ♦Boards tending to splay just slightly, a hint of browning to title page, otherwise fine, the text clean and fresh, and the sympathetic binding well preserved. **\$5,000**

This is an attractive edition of one of the earliest examples of Christian poetry by a woman, composed in the fourth century and first printed ca. 1472. Born into an

influential Roman family (her father, her husband, and her son all served as consuls), Faltonia Betitia Proba (ca. 322-70) was raised a pagan, but converted to Christianity after her marriage. In the present "cento" (a "patchwork" form of poetry comprised of excerpts from the work of another arranged to create a new work), she uses passages from Virgil's "Eclogues," "Georgics," and "Aeneid" to tell the Old Testament stories of Creation, the Fall, the Flood, and the Exodus as well as New Testament episodes from the life of Jesus. According to the Oxford Classical Dictionary, "The declared intention of the poet [here] is to relate the 'mysteries of Virgil' and to show that Virgil 'sang about the pious feats of Christ.' This makes Proba one of the first Roman poets to have actively appropriated Virgil as a Christian prophet." Proba's "Cento" was quite popular in the 15th and 16th centuries, perhaps for its suitability as an introductory text for Latin students. Consequently, it seems safe to say that Proba was both the first female author to have her work printed and the first female "best seller." (But despite the number of early printings, the book is now scarce in any edition.) The work has been attracting increased scholarly interest in recent years, particularly with the popularity of women's studies. (CEH1908)

**Five Giant-Folio Volumes in Original Boards,
With More than 400 Very Pleasing Engraved Swiss Scenes**

179 ZURLAUBEN, BÉAT FIDEL ANTOINE DOMINIQUE, and JEAN BENJAMIN DE LABORDE. TABLEAUX TOPOGRAPHIQUES, PITTORESQUES, PHYSIQUES, HISTORIQUES, MORAU, POLITIQUES, LITTÉRAIRES, DE LA SUISSE. (Paris: Imprimerie Clousier [vol. I] et Lamy [vol. II-V], 1780-86) 540 x 360 mm. (21 1/4 x 14 3/16"). **Five volumes.** FIRST EDITION. Contemporary blue marbled paper boards. Allegorical frontispiece engraved by Née after Moreau the Younger in the first volume of plates, half titles and



titles engraved, a large folding map of Switzerland, and 277 (of 278) PLATES CONTAINING 428 IMAGES (of 430) engraved by Née and Masquelier after designs by Perignon, Le Barbier, and others (missing plate no. 278, with two vignette portraits of the authors, intended to be the frontispiece to volume I). Brunet V, 1546; Cohen-de Ricci 1075-6. ♦Paper boards chipped at the edges and quite chafed, two spines with noticeable tears (though all paper still present), corners bumped, but the apparently original bindings remarkably solid and otherwise very well preserved, especially given their insubstantial materials. Occasional minor foxing or marginal smudges, isolated mild toning (a couple of plates a bit browned), otherwise A FINE SET INTERNALLY, the plates clean, fresh, and richly impressed. **\$26,000**

This set of vast, striking Swiss views comes to us from an unusual team of authors: Zurlauben (1720-95) was a military historian from Zug in Switzerland and a lieutenant general in the French army, while Laborde (1734-94) was the hunchbacked valet of Louis XV and a great favorite of the monarch. The first two volumes of text, describing the geography and history of the country, have their origin in Zurlauben's "Histoire Militaire des Suisses," published in Paris in 1751. The third volume of text—frequently absent from sets on the market—is an in-depth index to the work prepared by



François Antoine Quetant. (Quetant calls for frontispieces in the two text volumes and in the second volume of plates, but the list of plates in the directions to the binder does not include these items, nor are they mentioned in any description of copies sold at auction in the last 25 years.) The engravings are striking to begin with because of the dimensions of the book, are well set off in our volumes by vast untrimmed margins, and range from the dramatic and impressionistic to the (less frequent but quite lovely) tranquil and lifelike. Complete sets of this work are uncommon on the market. (CJW1001)



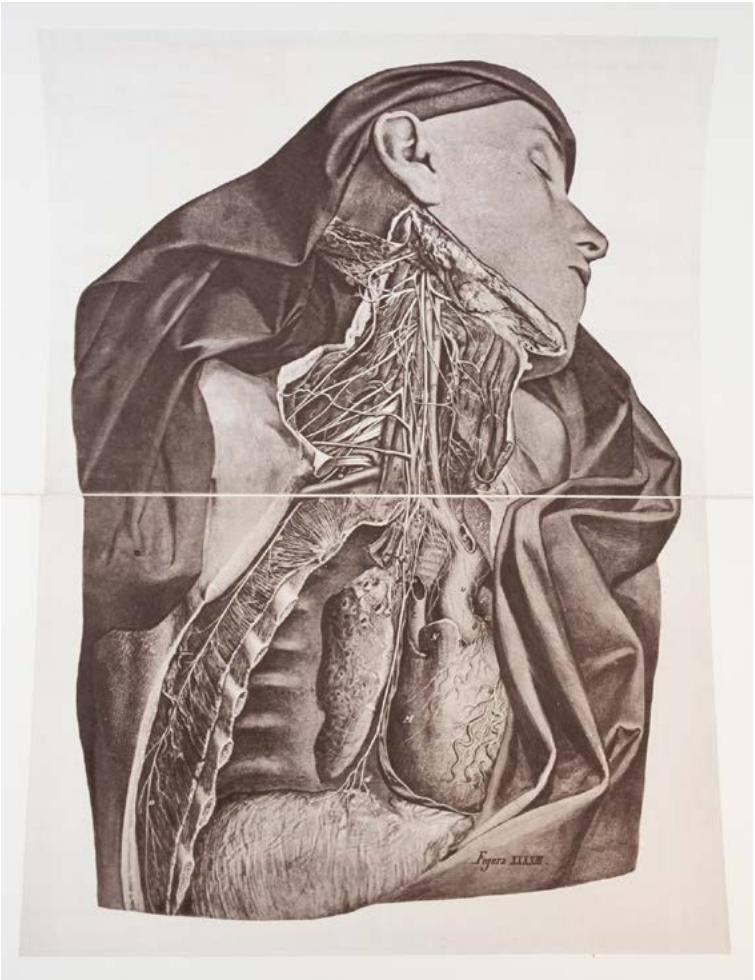
For more images and our complete inventory, please visit our website, www.pirages.com.

V. BOOKS PRINTED IN THE 19TH, 20TH, AND 21ST CENTURIES

*A Rarely Seen Copy of a Pioneering Work in Medical Photography,
Still in its Publisher's Original Fragile Giant Folio Cardboard Box*

180 (ANATOMY - NERVOUS SYSTEM). (PHOTOGRAPHY, EARLY). RÜDINGER, NICOLAUS. JOSEPH ALBERT, Photographer. ATLAS DES PERIPHERISCHEN NERVENSYSTEMS DES MENSCHLICHEN KÖRPERS / ATLAS DU SYSTÈME NERVEUX PÉRIPHÉRIQUE DU CORPS HUMAIN. (Stuttgart: J. G. Cotta, 1872) 525 x 370 mm. (20 1/2 x 14 1/2). 3 p.l., 23 leaves describing plates, [1] leaf (contents). Preface by Theodor Bischoff. Second Edition. In the original tan cardboard clamshell box, printed label on upper cover. WITH 46 COLLOTYPES ON 39 PLATES, 13 of them folding. Parallel text in German and French. ♦Box a little stained and worn, with old repairs at corners, but still sturdy; title page with short marginal tear, otherwise AN EXTREMELY FINE COPY INTERNALLY, quite clean and fresh, of an item expected to be very disheveled. **\$2,500**

This is a rarely seen copy of a pioneering work of medical photography, an item that illustrates the complex human nervous system with images of frozen sections of dissected bodies printed using an innovative collotype process. Our author, Munich professor of anatomy Rüdinger (1832-98), was among the first to use anatomical photographs rather than engravings in medical education. He enlisted the help of photographer and inventor Joseph (or Josef) Albert (1825-86), who in 1869 patented a collotype process that produced prints known as "Albertotypes," widely used in the late 19th century. Albert introduced the first powered collotype press in 1873, making it



possible to print a few thousand copies of a photograph economically, and in the following year came out with three-color collotypes. The present work was originally issued in parts between 1861 and 1867, with the result that copies of the first edition are frequently found incomplete. Our second edition has the full set of images of the peripheral nerves of the head, the nerves of the back, neck, and arm, and the nerves of the torso, lower extremities, and the sympathetic nervous system. Still in its original box, our atlas has clearly never been used as an instructional tool, and the contents remain fresh and unworn. Both institutionally and in the marketplace, this is a rare book, and, not surprisingly, it is seldom found well preserved. (ST15467a)

One of a Kind, and Handmade in Every Sense of the Word

181 (ARTIST'S BOOK). D'ARBELOFF, NATALIE. HANDMADE. ([London]: Natalie d'Arbeloff, 1987) 275 x 324 mm. (10 7/8 x 12 3/4"). [7] leaves of handmade paper. A UNIQUE COPY. Embossed plastic covers with 3-D collages of gloves, tools, and other everyday items, the upper cover stained brown, the lower cover blue, backed with beige buckram stitched together with white string. In the original apricot-colored burlap envelope, the upper cover with the outline of a hand embroidered in tan, the flap similarly embroidered with the word "HANDMADE," Velcro closures. Each leaf with embossed, printed, or collage images of hands. Final leaf signed by the artist in pencil and dated 1986. ♦In mint condition. **\$3,000**

This unique work by noted book artist Natalie d'Arbeloff is handmade in every sense of the word. As she notes on her website, "The cover was made from objects which happened to be lying around the workshop of a friend who had a vacuum-forming machine which I wanted to try. The hand motif is repeated in different ways on each page with collage, blind-embossing and monoprinting on handmade paper." D'Arbeloff (b. 1929) is a London-based painter, printmaker, cartoonist, graphic novelist, book artist, and teacher. Her work is represented in the Library of Congress, the National Art Library at the Victoria and Albert Museum, and the Vatican Library, among others. Now in her nineties, she remains a full-time working artist. (ST15206)



Based on the Sioux Tradition of History Keeping, One of Just 30 Copies

182 (ARTIST'S BOOK - NATIVE AMERICAN-INSPIRED). GREENWOOD, ANNE. WINTER COUNT. (Portland, Oregon: Printed at Textura Letterpress for the author, 2008) 241 x 216 mm. (9 1/2 x 8 1/2"). [5] leaves of text. No. 16 OF 30 COPIES, SIGNED by the artist. Unbound as issued in original glassine wrapper. Housed in a custom rust-colored linen clamshell box by Moe Snyder, paper label on upper cover. WITH 41 COLOR PLATES reproducing the artist's embroideries. With prospectus laid in. ♦In mint condition. **\$1,600**

Inspired by Native American tradition, this is a beautifully printed meditation on the art of storytelling, craftsmanship, and the passage of time. The bulk of the strictly limited work is composed of 41 unique images (one for every year of the artist's life), based on original embroideries stitched with cotton floss on reclaimed linen. As Greenwood notes in her introduction, "The following images are pulled from ruminations on my life. I have

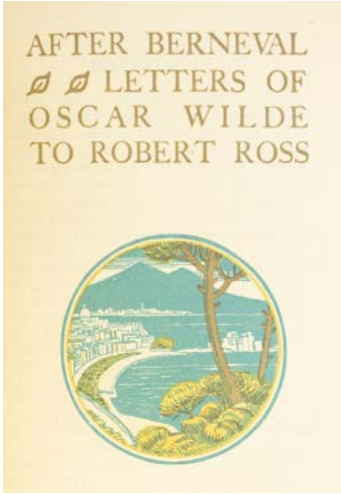
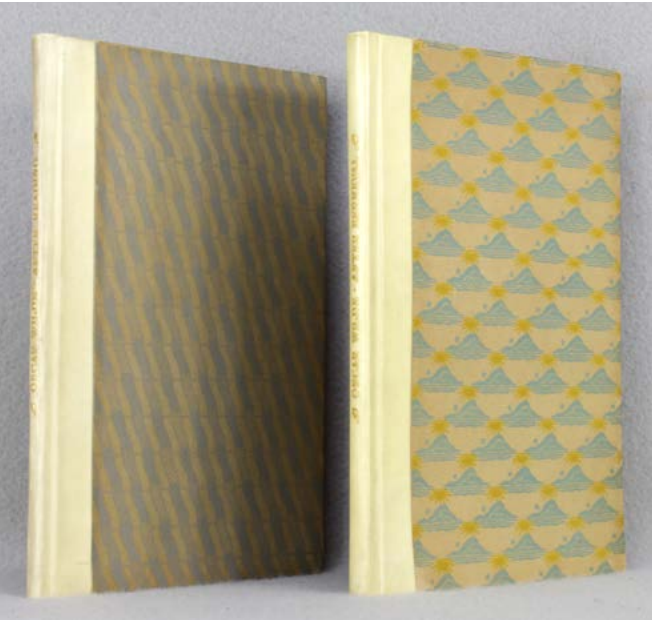




titled each image with the year of origin and a short phrase to note a major event, place, state of mind, or primary activity of the year." The format is based on the Native American tradition of winter counts, in which the tribe would record their histories and events pictographically on buffalo hide. With that practice as inspiration, the present work "is an artist's interpretation of the Sioux tradition to record a personal history using hand-stitched embroidery and letterpress printing." To transfer the original embroideries into print, the artist worked with Inge Bruggeman at Textura Letterpress Printing to create photopolymer plates to create "a unique translation of each embroidery." Anne Greenwood (b. 1967) is a Portland-based interdisciplinary artist interested in textiles, book arts, and community activism. According to her website, "Anne's artwork explores an interest in folk art and speaks of her kinship with the natural world and how this influences her connection to daily life." The book is probably too recently issued to show up in commerce, but we should note that it sold for \$1,000 when it was published. (ST15523)

*Two Private Press Editions of Oscar Wilde's Letters,
Each One of 75 Copies*

183 (BEAUMONT PRESS). WILDE, OSCAR. AFTER READING. [and] AFTER BERNEVAL. (Westminster: Beaumont Press, 1921-22) 222 x 152 mm. (8 3/4 x 6"). **Two separately issued but companion volumes.** FIRST EDITIONS. EACH ONE OF 75 COPIES ON JAPANESE VELLUM OF THE EDITION DE LUXE SIGNED BY THE PUBLISHER AND ARTIST (of a total of 475 copies). Original vellum-backed decorative paper boards. "Reading" with vignette on title in orange and green, two plates in the same colors, one facsimile of writing in text, device on final page, stylized illustration of a tree on front and rear endpapers; "Berneval" with woodcuts of Naples and Paris printed in blue on the front and rear endpapers, two-color title page woodcut, one plate, a facsimile of a Wilde letter, and printer's woodcut device; our special deluxe version WITH THREE ADDITIONAL WOODCUTS at the back of each volume, all the woodcuts as well as the cover design by Randolph Schwabe. Ransom, p. 211; Tomkinson, p. 17. ♦ "Berneval" spine just a bit darkened, otherwise FINE, UNWORN COPIES that have obviously been little used, as they open stiffly and are immaculate inside and out. **\$2,500**

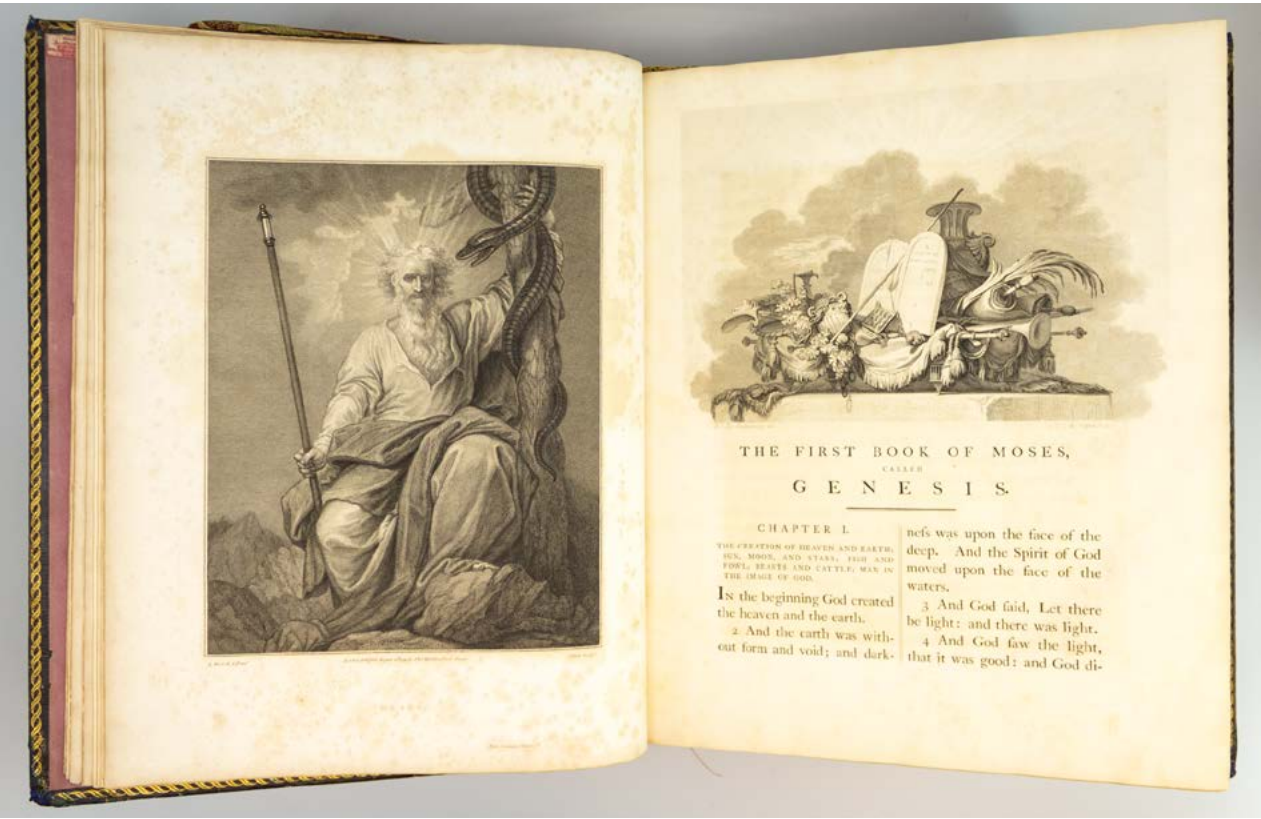


This is a special offering of two strictly limited private press editions of important letters by Oscar Wilde, both in their deluxe form on Japanese vellum and including an extra suite of the illustrations. Each volume contains letters sent to Robert Ross, Wilde's friend and literary executor, during 1897 and 1898, after Wilde had been released from two years' imprisonment in Reading Gaol and during his temporary residence in the small French town of Berneval. Almost all of the letters concern his career, and many his poverty and loneliness. The volumes tell the story of a tragic literary figure who fell from a precipitous height. Oscar Wilde (1854-1900) was born and raised in Ireland, studied classics at Trinity College, Dublin, and at Magdalen College, Oxford, and then settled in London. There, he became famous for his unmatched wit and infamous for his personal eccentricities—long hair, décor at his lodgings that included peacock feathers and blue china, and, ultimately, sexual behavior that was deemed both intolerable and criminal. During the first half of the 1890s, he was enjoying remarkable social prominence and literary success

with the staging of "Lady Windermere's Fan" (1892—see item #275, below), "A Woman of No Importance" (1893), "An Ideal Husband" (1894), and the incomparable "The Importance of Being Earnest" (1895). But two months after the staging of this last play, he brought a defamation suit against the Marquess of Queensbury, the father of his intimate friend, Lord Alfred Douglas. The suit backfired: in the course of the litigation, Wilde was investigated by police, and his homosexuality was exposed, leaving his reputation destroyed. He was sentenced in May of 1895 to two years of hard labor, spending part of his time behind bars at Reading Gaol, where he produced his powerful poem, "De Profundis." After release, he moved to the Continent and died three years later in Paris of meningitis. In physical terms, these are modest but nevertheless pleasing products of the Beaumont Press, founded by Cyril W. Beaumont in 1917. A special feature of the Press is its patterned paper bindings, each with a design created for one title only. (ST12330b)



184 BIBLE IN ENGLISH. (THE MACKLIN BIBLE). THE HOLY BIBLE. THE OLD TESTAMENT EMBELLISHED WITH ENGRAVINGS FROM PICTURES AND DESIGNS BY THE MOST EMINENT ENGLISH ARTISTS [with:] THE NEW TESTAMENT. [and:] THE APOCRYPHA. (London: T. Bensley for T. Macklin [final volume Bensley for T. Cadell & W. Davies], 1800 [for the six volumes of the Bible], 1816 [for the Apocrypha]) 484 x 390 mm. (19 x 15 1/4"). **Seven volumes** (comprising the regular Bible in six volumes, and the Apocrypha, very often not included, as a seventh volume). First Printing of this Edition. Once splendid contemporary black straight-grain morocco, gilt, covers framed by Greek key roll, palmette roll, and multiple gilt rules, double raised bands, spine compartments densely gilt with rows of alternating star and circlet tools, gilt titling, turn-ins with gilt chain roll, purple



endpapers, all edges gilt (some inexpert but not obvious repairs to joints and backstrips). With more than 100 allegorical headpieces and tailpieces and some 70 **SPLENDID LARGE-FOLIO SIZE COPPER PLATES** after Fuseli, Reynolds, West, and others. Herbert 1442 and 1651. ♦Extremities rather rubbed, boards a bit scuffed, but the decorative contemporaneous bindings solid and not without appeal. Plates somewhat foxed (mostly to margins), mild to moderate offsetting from plates, occasional mild offsetting in the text bed, but still a fresh, wide-margined copy. **\$7,500**

The most prodigious form of scripture in English ever published, the Macklin Bible features very large and bold type, fine Whatman paper, and a series of engravings by some of the most celebrated artists of the period. Like the Boydell “Shakespeare Gallery” (also printed by Bensley), our Macklin Bible is a vast picture book with illustrations that are grand both in size and emotional impact. According to DNB, Thomas Macklin (1752/3-1800) announced his intention to produce a lavishly illustrated, luxuriously produced folio Bible in 1789, and he spent the next 11 years and £30,000 making his dream a reality. His efforts paid off: “the subscription list for 703 copies at £46 1s. apiece was headed by the king, the queen, and the prince of Wales.” Sadly, Macklin died just five days after the last engraving was finished, and did not live to see his masterpiece become one of the most acclaimed English Bibles. The present copy has the additional distinction of containing what amounts to an extra volume: the Macklin Bible most often appears in the marketplace without the Apocrypha, appearing here as volume VII, which was not issued until 16 years after the others. Copies of the Macklin Bible were often put into ornate bindings, as was the present set; despite the depredations of time, the workmanship of a superior London binder remains apparent here. (CJW1405)

***Bodmer’s Celebrated “America,” a Gigantic Facsimile
Made from the Original Plates, One of 125 Copies,
And with an Original Plate of Niagara Falls***

185 BODMER, KARL. BODMER’S AMERICA. (London: Alecto Historical Editions, 1991) 765 x 620 mm. (30 1/8 x 24 1/2”). No. 23 OF 125 COPIES. Loose as issued in five buckram folders inside a cloth solander box, paper labels. WITH 81 HAND-FINISHED COLOR PLATES, heightened with gum arabic. WITH AN ORIGINAL PLATE OF NIAGARA FALLS FROM THE FIRST EDITION LAID IN. ♦One corner of the (heavy) box very expertly repaired, two-inch closed internal tear to title sheet seamlessly mended, other very minor signs of use to the box, but the portfolios and their plates as new, even the tissues guards in pristine condition. (See also front cover) **\$35,000**

Printed using the original engraved plates for “Travels in the Interior of North America in the Years 1832-34,” this is a splendidly produced facsimile of a monumental work on the American West that offers a very attractive alternative to the prohibitively expensive original. Swiss artist Karl Bodmer (1809-93) was working as a landscape illustrator when he was hired by the Prussian naturalist Prince Maximilian of Wied for an expedition to examine and describe the wildlife and Indian tribes of the American West. The men travelled up the Missouri River from St. Louis to Montana over a 13-month period, and Bodmer documented the landscape and people of the region in great detail. In the words of the



website of the National Agricultural Library, “although Maximilian and Bodmer were not the first to explore the American West and record their observations, they were the first team combining a trained, dedicated scientist with an especially skilled illustrator, whose collaboration resulted in a work of unique historical, scientific, and aesthetic importance.” According to ANB, “for over a century Bodmer’s aquatints have been regarded as one of the most significant contributions to the iconography of the western frontier.” In his portraits of American Indians, Bodmer “achieved a level of accuracy and sensitivity that no other artist of the American frontier has ever surpassed. His work is particularly valuable for its detailed rendition of the Indians’ ornamentation, attire, and implements. Indeed, Bodmer was far superior to his better-known contemporary George Catlin, whose work lacks the Swiss artist’s fidelity and meticulous attention to detail.” In addition to depictions of native Americans, the “Travels” (the work was also produced in German and French) contains a number of memorable images of flora and fauna, terrain, frontiersmen, steamboats, and more. After the printing of the original editions, the location of the plates remained unknown until their rediscovery at Castle Wied in the 1950s; they eventually ended up being donated to the Omaha Joslyn Art Museum, which then collaborated with Alecto Historical Editions in London on the present spectacular reproduction. In an effort to achieve thoroughgoing authenticity, the work on our illustrations was done using the 19th century poupée printing technique, a laborious and exacting method involving the application by hand of multiple colors on the same plate. Copies of the original editions—which seldom appear in appealing condition—are now extravagantly expensive, costing hundreds of thousands of dollars. And copies of the present facsimile are rare on the market, with just one copy recorded by ABPC and RBH. The original price of the present facsimile in 1991 was \$85,000. (ST12932)

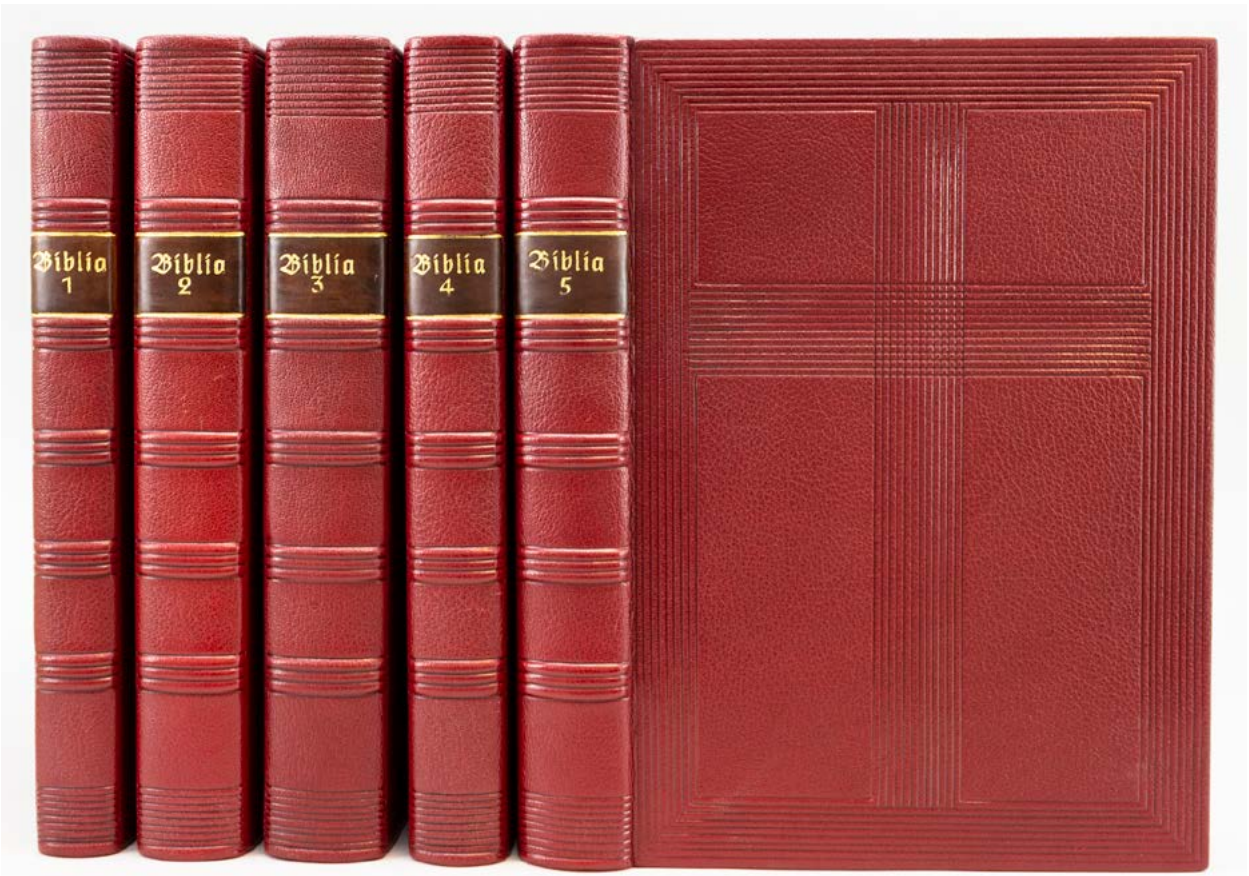
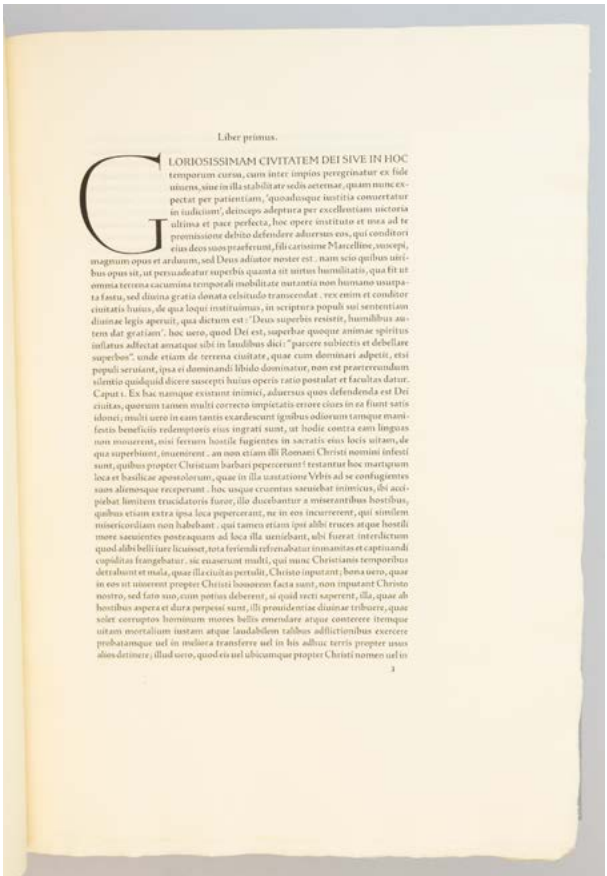
186 (BREMER PRESS). AUGUSTINUS, SANCTUS AURELIUS. DE CIVITATE DEI CONTRA PAGANOS LIBRI XXII. [THE CITY OF GOD]. (Ad Monachos [Toelz]: Bremer Press, 1925) 363 x 250 mm. (14 1/4 x 9 3/4"). 2 p.l., 607, [47] pp. Edited by Dr. Carl Weyman, with a critical appendix. No. CCCIII OF 385 COPIES. Original holland-backed blue paper boards, paper label on spine. With original (slightly soiled and marked) blue paper chemise. Woodcut initials created by Anna Simons on 22 leaves. "A Century for the Century" 14. ♦Spine label uniformly mellowed from its original brighter color, but AN IMMACULATE COPY, the text entirely clean, fresh, and bright, and in a virtually unworn binding. **\$2,750**

A perfect example of the connection between the early printers and the later fine editions they inspired, this stately version of St. Augustine's "City of God," among the most popular titles of the incunabular era, was printed by one of the major Continental private presses in a style very like that of the 15th century. Augustine's celebrated "Civitate" is a great intellectually sprawling defense of Christianity against the charge that it brought about the collapse of Rome in the fifth century. St. Augustine (354-430) is counted second only to the Bible as the foundation of Catholic and Protestant belief, and the strength and endurance of his inspiration can hardly be overstated. "Century for the Century" considers this "magnificently printed work" to be "among the most beautiful" issued by the Bremer Press, founded in 1911 by Willy Wiegand (1884-1961) and others, and active until just before World War II. Cave flatly declares that the Bremer Press had an influence that "was probably greater and longer lasting than that of any of the other fine presses." It certainly is universally considered the most successful and influential of the German private presses, and Ransom says that "perhaps no other organization, private or public, has attempted closer coordination and interrelation of scholarship, type design, and book design." Following the typographic lead of Cobden-Sanderson and Emery Walker, the press "was very much in the grand tradition; a few good, special typefaces were cut and used with magnificent effect in large format editions of Homer, Dante, Tacitus, the Luther Bible, and similar books." (Cave) As with the Doves volumes, ornament (except for initials) was eschewed, and the considerable success enjoyed by Bremer resided elsewhere—with typography both refined and innovative, with the highest quality of materials used, and with meticulous presswork. In addition to the typefaces cut by Wiegand for exclusive use at his press, new titles and initials were designed and cut for almost every production. The typeface here is called Bremer Antiqua, a rounded, graceful font reminiscent of the Venetian Renaissance. (CBJ1734)

A Specially Bound Copy of the Signal Achievement of the Press

187 (BREMER PRESS.) BIBLE IN GERMAN. BIBLIA DAS IST: DIE GANTZE HEILIGE SCHRIFT. DEUDSCH. D. MARTIN LUTHER. [THE GERMAN BIBLE IN LUTHER'S TRANSLATION]. (Munich: Bremer Presse, 1926-28) 360 x 250 mm. (14 1/4 x 10"). **Five volumes.** Edited by Carl von Kraus. No. 284 OF 365 COPIES. PUBLISHER'S REFINED BURGUNDY MOROCCO DECORATED IN BLIND, covers framed by nine blind rules, central panel of upper cover with large cross formed by 13 blind fillets, triple raised bands, brown morocco label, blind-ruled turn-ins, ivory watered silk endleaves, top edges gilt, other edges untrimmed. In (apparently later) morocco-lipped slipcases. With titles and initials drawn by Anna Simons. Eyssen 88; Ransom, p. 257. ♦IN PRISTINE CONDITION. **\$8,000**

This is a superb copy of the signal achievement of the Bremer Press, in a restrained but impressive binding produced by their bindery. Printed on Zander handmade paper with a typeface specially cut by Louis Hoell and initials

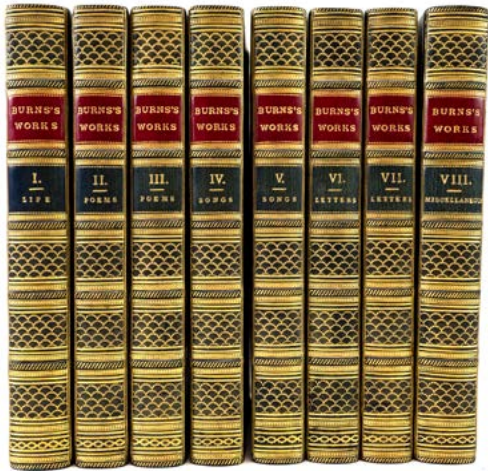


designed by Anna Simons, it was issued to celebrate the 400th anniversary of the completion of the Lutheran Bible. Rodenberg tells us that this work had for years been the highest goal of the press, and Eyssen proclaims, "a better and more textually reliable re-creation of this national monument is hardly conceivable." Colin Franklin noted in "The Private Presses" that the Gutenberg Museum in Mainz described the Bremer Press as "the Queen of the Private Presses." According to Ransom, the press offered the Bible in three different bindings: in boards for \$310, in vellum for \$420, and in morocco for \$470. Because she was a woman, Anna Simons (1871-1951) was barred from studying at the Prussian Arts and Crafts School, so she travelled to England to learn from Edward Johnston at the Royal College of Art. Johnston's biographer Priscilla Johnston writes, "She was one of the best students Johnston ever had and certainly one of those who exercised the greatest influence afterwards, for she disseminated his teaching throughout Germany where it was perhaps more fruitful, even, than in England." She designed some 1,400 initials and title pages for the Bremer Press. While our stately bindings are unsigned, they were likely designed by Frieda Thiersch, who was running the Bremer Press bindery at the time. The design evokes strength, the materials are of the highest quality, and the level of execution is irreproachable. Our set shows absolutely no signs of wear, and looks much as it did the day it was issued. (ST14861)

The 1834 "Most Complete and Elegant Edition" of Burns, a Choice Copy

188 BURNS, ROBERT. THE WORKS. (London: James Cochrane and Co., 1834) 170 x 103 mm. (6 5/8 x 4"). **Eight volumes.** With a biographical sketch by Allan Cunningham. First Printing of this Edition. Especially attractive contemporary navy half calf over marbled boards, raised bands, spines gilt in scalloped compartments, one blue and one red morocco label, marbled endpapers and edges. One folding manuscript facsimile ("The Blue-eyed Lass") and 17 engraved plates (including one plate with profile and seal of Burns, and eight engraved title pages and frontispieces). Gibson, pp. 46-47; Lowndes I, 326. ♦Paper on a couple of boards very lightly chafed, one page with ink smudge from printing process (not affecting text), other trivial imperfections, but AN EXTREMELY PRETTY SET IN OUTSTANDING CONDITION, the text immaculate, and the bindings absolutely sparkling. **\$1,500**

This lovely set of the Scottish bard’s writings has seen virtually no use, and looks as if it left the bindery yesterday. Published on a monthly basis, beginning in January 1834, this edition was intended to fill six volumes, but in the course of publication, enough poems, letters, and anecdotes were discovered to expand the work to eight. Our editor, Allan Cunningham, whose satisfaction with his work seems to subdue his modesty, says in a note at the beginning of the final volume, “I am not unconscious of having given to the world the most complete and elegant edition which has hitherto appeared of the works of Robert Burns.” Indeed, some 100 pieces are added in this edition to the Burns corpus. Like Burns, Cunningham (1784-1842) was a Scot, a man of the people (beginning as a stonemason’s assistant), and a poet. He was also a novelist, and he wrote a biography of Sir David Wilkie. There is much in our set beyond the poems: Cunningham’s biography of Burns fills the first volume, there is a very ample glossary in the final volume, and Burns’ letters fill two complete volumes and much of a third. This is not a particularly uncommon work, but it is rare to see any set from the 1830s in the near-pristine condition found here. (ST15273)



An Unopened Set in the Original Oversized Dust Jackets

189 CATHER, WILLA. THE NOVELS AND STORIES. (Boston: Houghton Mifflin, 1937-41) 232 x 156 mm. (9 1/8 x 6 1/8”). **13 volumes.** No. 322 OF 970 COPIES of the Autograph Edition, volume I SIGNED BY THE AUTHOR. Publisher’s original cream-colored linen over gray-blue linen boards, covers with author’s cipher in gilt, black spine label, top edges gilt, others edges untrimmed and UNOPENED, and IN THE UNCOMMON ORIGINAL OVERSIZED DUST JACKETS. Containing 12 frontispieces with tissue guards (volume XIII without frontispiece, as issued). Crane AA1, first issue. ♦Faint browning to spines of a few of the dust jackets (this browning extending onto rear panel of one jacket), two jackets with some tears and wrinkling along the bottom fold-over flaps, minor rumpling and tears to jacket edges elsewhere, but still AN EXCEPTIONALLY FINE SET, the unread volumes perfectly preserved, and the jackets with basically minor defects. **\$5,500**

Designed by Bruce Rogers, this is a remarkably well-preserved set, complete with the rarely seen dust jackets, of the collected works of eminent American novelist Willa Cather. After a youth spent on the Great Plains of Nebraska, Cather (1873-1947) had her first short story published in 1892 at age 19 and never looked back—except in the sense that her writings dealt with the Nebraska she grew up in, the destruction of provincial life, and the fall of pioneer culture. Limning

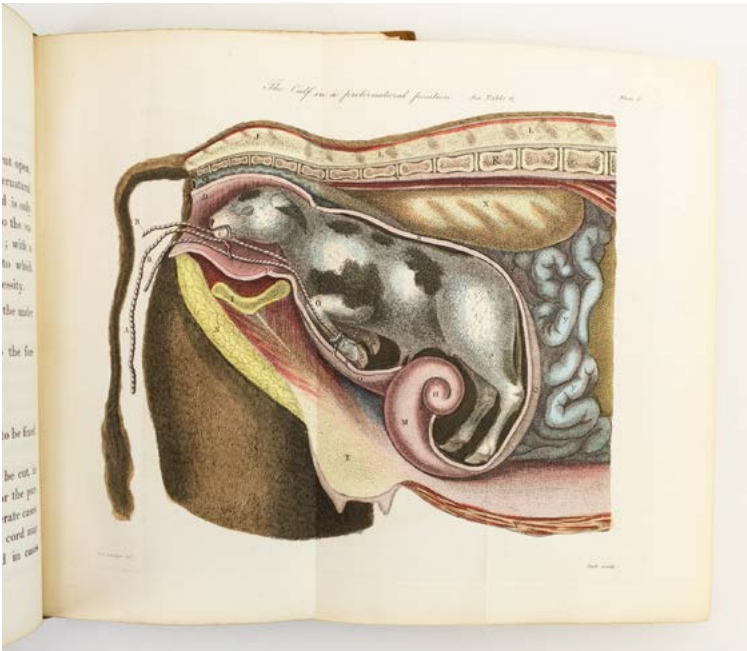
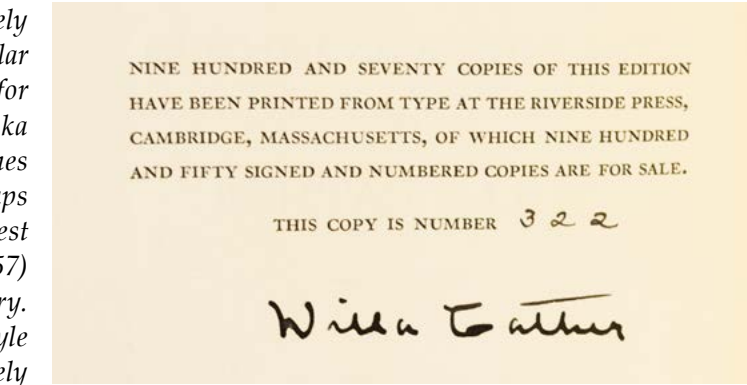


those themes, “O Pioneers!” and “My Antonia,” respectively published in 1913 and 1917, are among her most popular and enduring novels. She won the 1923 Pulitzer Prize for her novel “One of Ours,” which tells the story of a Nebraska man at the turn of the 20th century. And “Death Comes for the Archbishop” (1927) is the work that is perhaps most studied, generally being included among the 100 best 20th century novels in English. Bruce Rogers (1870-1957) is among the greatest book designers of the 20th century. Rejecting modernism, he was known for his “classical” style of design, avoiding unbalanced arrangements and rarely using sans serif type faces, preferring dependable roman faces such as Caslon and his own Centaur. The oversized dust jackets have accomplished their intended purpose to the full here, completely sheltering these volumes from light, dust, and soil, preserving them in an absolutely immaculate state. Not surprisingly, these wrappers are rarely seen: since 1975, ABPC records 20 sales of this edition of collected works, but just three are in dust jackets. And the particular design of the jackets—where the paper folds over the top and bottom of the text block—makes them even more than usually susceptible to wear and tear. (ST12646)

With Sometimes Quite Beautiful Hand-Colored Plates of Bovine Interiors

190 (CATTLE). SKELLETT, EDWARD. A PRACTICAL TREATISE ON THE BREEDING COW, AND EXTRACTION OF THE CALF, BEFORE AND AT THE TIME OF CALVING...INCLUDING OBSERVATIONS ON THE DISEASES OF NEAT CATTLE GENERALLY. (London: Printed for Sherwood, Gilbert, and Piper, [ca.1833]) 255 x 155 mm. (10 x 6”). xi, [i], 364 pp. Pleasing modern retrospective half calf over brown and yellow marbled boards, raised bands, spine divided into panels by plain and decorative gilt rules, green morocco label. WITH 13 HAND-COLORED FOLDING PLATES showing the various stages of gestation and presentation. Verso of title and blank leaves at end with various recipes for veterinary potions in a 19th century hand. Dingley, “Comben Collection” 569. ♦Isolated mild foxing, four leaves with small marginal smudges, but a very fine copy, the leaves clean and bright, the plates fresh and richly colored, and the sympathetic binding entirely unworn. **\$950**

First printed in 1807, this work covers the impregnation, gestation, and delivery of cows as well as common diseases affecting cattle. The detailed plates show the reproductive anatomy of the cow and illustrate methods of delivering a calf which does not present in the desired front-feet-first position. Treatment of pregnancy or post-partum complications is covered in the first portion of the book. The second part describes various general illnesses (fevers, infections, neurological or gastro-intestinal complaints) and localized diseases (ulcers, wounds, warts, tumors), along with prescriptions for remedies and treatment regimens. The recipes added here on blank leaves by a former owner make it clear that this copy was intended to be employed as a practical guide, and one can only imagine the dangers the book could have been subjected to in its course of use. In light of this, it is surprisingly well preserved—and in its illustrations actually rather beautiful. The engraving, for example, with a cut-away view revealing “Twin Calves, one in a natural and the other in a preternatural position,” is memorable, udders and all. This is the only work OCLC lists by Edward Skellet, who is identified on the title page as a “professor of . . . the veterinary art.” The book is uncommon on the market in any condition; when it does appear, it is sometimes colored and sometimes not. (ST15557-9)



191 CHAUCER, GEOFFREY. (BINDINGS - CHAMBOLLE-DURU). *THE CANTERBURY TALES.* (London: T. Payne, 1775-78) 195 x 120 mm. (7 3/4 x 4 1/4"). **Five volumes.** Edited by Thomas Tyrwhitt. First Printing of this Edition. VERY ATTRACTIVE 19TH CENTURY RED MOROCCO BY CHAMBOLLE-DURU (stamp-signed on front turn-in), covers with French fillet border, raised bands, compartments with gilt rose tool and floral borders, gilt lettering, heavily gilt dentelles, all edges gilt. Front pastedown with the bookplate of "Nané," possibly pasted over another bookplate. ESTC T76319. ♦ Isolated faint browning in the text, very minor signs of use to the bindings, but A FINE AND VERY PRETTY SET, fresh and clean internally, and in lustrous, glimmering morocco. **\$2,250**

This handsomely bound set represents an important 18th century edition of Chaucer's most well-known work, considered in its day to be "the best-edited English Classic that ever has appeared." (DNB, quoting the



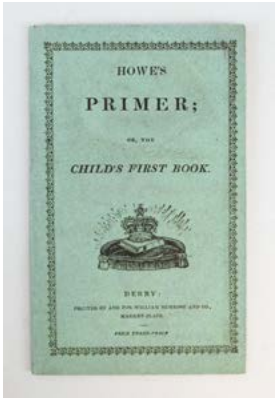
191 (left) 192 (right)

"Gentleman's Magazine") According to the preface, our editor, Thomas Tyrwhitt (1730-86), aimed to "give the text of The Canterbury Tales as correct as the Mss. within the reach of the Editor would enable him to make it. . . . The Editor therefore has proceeded as if his author had never been published before." This presents a departure from the scholarship of earlier editions, and according to the DNB, Tyrwhitt "significantly advanced the understanding and appreciation of Chaucer" in this era. His glossary and notes to this edition also presented a major contribution in terms of investigating and providing context to the language and style in which Chaucer wrote. Our binder, the elder Chambolle, was a rough contemporary of, and certainly the equal in technique to, binders like Trautz, Marius Michel père, Lortic, and Cuzin. He served his apprenticeship under Hippolyte Duru, and later formed a partnership with him. Chambolle's son continued the business when his father retired in 1898, and although the firm "showed a cautious recognition of the . . . preoccupation with Art Nouveau," classical work was always the mainstay of the Chambolle bindery. (Duncan & De Bartha) (ST14517a)

192 CHAUCER, GEOFFREY. (BINDINGS - CHAMBOLLE-DURU). *MINOR POEMS.* (London: William Pickering, 1846) 195 x 120 mm. (7 3/4 x 4 1/4"). **Three volumes.** VERY ATTRACTIVE 19TH CENTURY RED MOROCCO BY CHAMBOLLE-DURU (stamp-signed on front turn-in), covers with French fillet border, raised bands, compartments with gilt rose tool and floral borders, gilt lettering, heavily gilt dentelles, all edges gilt. With printer's device on title page, and engraved head- and tailpieces. Front pastedown with the bookplate of "Nané," possibly pasted over another bookplate. Keynes, p. 46. ♦ A VERY FINE SET with nothing but a few negligible blemishes internally. **\$1,750**

Bound uniformly with the previously described volumes (and consequently just as handsome), this is a set of Chaucer's minor poems, including his longer works, the "Romaunt of the Rose" and "Troilus and Creseide," as well as a "Life of the Poet," written by Sir Harris Nicolas. While Chaucer (ca. 1340-1400) is celebrated as the author of the "Canterbury Tales," that masterpiece was actually written quite late in his career; his earliest datable work is "The Book of the Duchess," written ca. 1368-72, and over the following 30 years he penned a great many short and long format poems, all of which are collected here. For a discussion of the binder, see previous item. (ST14517b)

193 (CHILDREN'S BOOKS). HOWE'S PRIMER; OR, THE CHILD'S FIRST BOOK. (Derby, England: William Bemrose and Co., ca. 1830) 140 x 88 mm. (5 1/2 x 3 3/8"). 34 pp. (inclusive of frontispiece leaf pasted down to front wrapper). FIRST EDITION. ORIGINAL BLUE PRINTED WRAPPERS. With printer's device on title and upper wrapper and 22 woodcut illustrations (including "The Vain Goose" on the lower wrapper). Rear pastedown with book label of "AHA" (Albert A. Howard). Osborne Collection, p. 124. ♦ Upper wrapper with a hint of soiling and a faint fold at one corner, occasional light offsetting internally, but AN OUTSTANDING COPY of a fragile item, most copies of which were no doubt destroyed by their intended audience. **\$950**



eldest child. Former owner Albert A. Howard (d. 2017) was a bibliophile and rare book cataloguer with a special interest in fine press books, finely illustrated books, children's books, and chapbooks. This is a rare item: OCLC and COPAC locate just four copies, three in North America, while RBH and ABPC find none at auction. (ST15184)

194 [CLEMENS, SAMUEL L.]. "MARK TWAIN," (Pseudonym). PROSPECTUS FOR THE EDITION DE LUXE OF "MARK TWAIN'S WRITINGS." (Hartford: American Publishing Company, 1899) 215 x 140 mm. (8 1/2 x 5 1/2"). [12] sample leaves, 5, [3] pp. Publisher's flexible pebble-grained roan, gilt lettering on upper cover, marbled endpapers, top edge gilt. Etched series title page with emblem designed by Tiffany & Co. and 16 hand-printed plates on Japanese vellum, all with lettered guards. Front pastedown with sample green buckram spine for "Innocents Abroad." ♦ Ends of spine with shallow chips, front joint with one-inch crack at tail, extremities a bit rubbed (corners worn through to the thin boards), but the text and plates extremely pleasing, and a sound and overall very good copy of a fragile item that is difficult to find in better shape. **\$3,000**



This prospectus announces the impending publication of a limited deluxe edition of 1,000 copies of the works of arguably the most popular American author in history. This modest volume emphasizes the Edition De Luxe's many advantages. These include biographical criticism by Brander Matthews, a prominent literary scholar of the day; specially made "Old Chester Antique Rag" paper with the watermark "MARK TWAIN"; illustrations by "the most skilled and most popular" American artists, printed by hand press on "Imperial Japan vellum," with "only perfect impressions" to be used; frontispiece portraits in each volume depicting Twain as he looked at the time the title was originally issued; and etched titles with a Tiffany-designed monogram surrounded by vignettes "representing prominent episodes in the author's life." The prospectus gives only Holliston cloth as a binding for the set, but that is no doubt because collectors would presumably want to have volumes bound to suit their own taste (and the set, in fact, is often found in very handsome bindings). (ST15076)

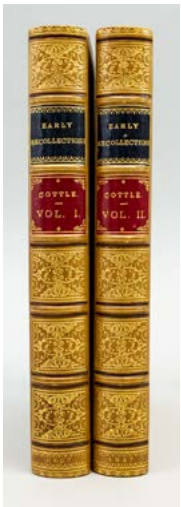
An Unusual—and Extraordinarily Rare—Intact Painting Done on Cobweb

195 (COBWEB, PAINTING ON). "GEMÄLDE AUF SPINNENGEWEBE." PORTRAIT OF A WOMAN FROM THE LOWER INN VALLEY IN HER TRADITIONAL COSTUME. (Innsbruck: ca. 1870) Folder: 240 x 206 mm; (9 1/2 x 8 1/8"); painting: 133 x 102 mm. (5 1/4 x 4"). Matted and housed in a black cloth-backed folder with black paper boards. Front pastedown with a sample of the cobweb material and a large paper label in three languages; lower right corner of mat stamped with the name "F. Unterberger / Innsbruck." ♦ Edges and head and tail of spine slightly worn and bumped, light foxing to the mat and interior of the folder, a hint of toning to the lightly colored sky, a tiny hole just grazing the hairline of the subject, small closed tear at the bottom of the image, but all of these imperfections quite trivial, the fragile painting IN ESPECIALLY FINE CONDITION, with the colors very bright, and an altogether remarkable survival. **\$7,500**

Featuring a well-fed, wistful young peasant woman, this highly unusual piece of art redefines our notion of the term “fine,” being both skillfully executed and painted on a whisper thin canvas consisting of actual spider gossamer. While the earliest such cobweb paintings are purported to have been done by monks and nuns in the 16th century, the form later became a kind of peasant art geared toward the tourist trade in the 19th century. It seems to have been a particular specialty in the areas near the Tyrolean Alps, where certain species of caterpillar and arachnid produced especially dense gossamer. After gathering and picking the cobweb clean, artists would stretch and strengthen the material (usually with milk) to produce a delicate canvas on which to apply their paint with sometimes memorable manifestations of skill. Our piece certainly passed through the hands of one of the most successful purveyors of these paintings, Franz Unterberger (1838-1902). Best known as a painter of Italian scenery, Unterberger also ran a small workshop located in Innsbruck, where he commissioned and sold cobweb paintings by local craftsmen. Though anonymously painted, the present piece is characterized by particularly fine brushwork, a bright color palette, and charming subject matter, no doubt chosen to appeal to tourists seeking a cheerful memento of their travels. Due to the obvious fragility of the material involved, these kinds of paintings are quite rare on the market and when they can be obtained, they are typically damaged in significant ways. (ST11417)



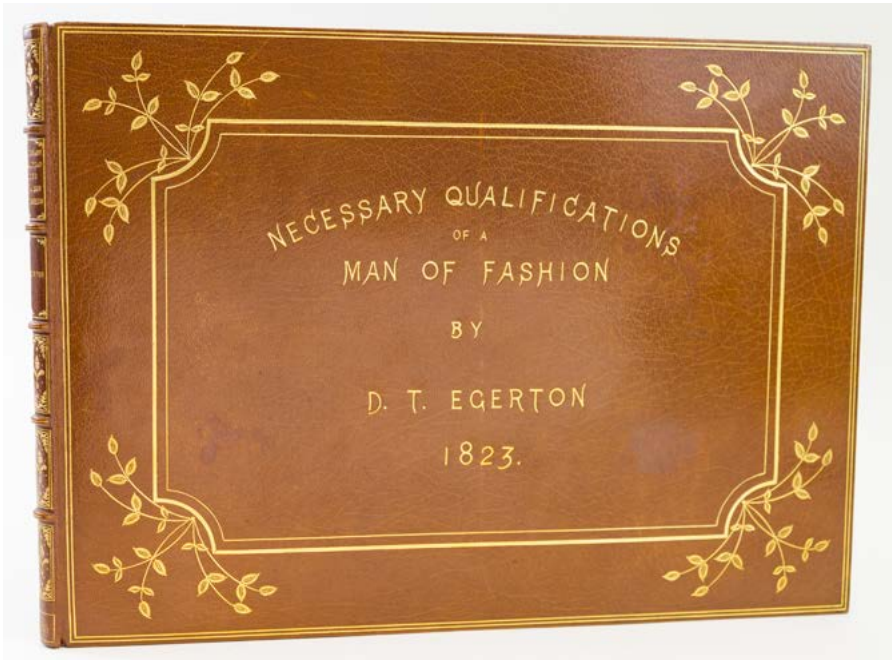
196 (COLERIDGE, SAMUEL). COTTLE, JOSEPH. EARLY RECOLLECTIONS; CHIEFLY RELATING TO THE LATE SAMUEL TAYLOR COLERIDGE. (London: Longman, Rees & Co., 1837) 200 x 127 mm. (7 7/8 x 5”). FIRST EDITION. **Two volumes.** FINE POLISHED CALF, ELEGANTLY GILT, BY R. W. SMITH (stamp-signed on front flyleaf), covers bordered with double gilt rules, spines with raised bands and compartments featuring pleasing dense gilt scrollwork, red and deep blue morocco labels, intricately gilt turn-ins, marbled endpapers, top edges gilt. With six engraved plates, which are portraits of Coleridge (two), Robert Southey, William Wordsworth, Amos Cottle, and Charles Lamb, as called for. Half titles signed by Daniel Green, Jr. and dated September, 1853. Front pastedowns with large modern bookplate of Robert Marceau. ♦Engravings rather foxed, a little darkening and very minor intermittent foxing in text, otherwise an excellent copy internally in a beautiful, virtually unworn binding. **\$750**



This handsomely bound but controversial memoir was written by Coleridge’s first publisher and longtime friend, bookseller Joseph Cottle (1770-1853). Stung by what he felt was Coleridge’s insufficient display of gratitude for his kindnesses, Cottle published this uncharitable and inaccurate—but nevertheless entertaining—account of the poet’s life and failings. DNB says that “vanity and self-righteousness together induced Cottle, in [the present work] not only to enumerate all his own little generousities to Coleridge and [poet Robert] Southey, but to enter into the painful details of Coleridge’s opium infatuation, printing his own letters and the answers. . . . Cottle erred from sheer obtuseness and want of moral delicacy, and hurt himself much more than Coleridge, whose failings would have become sufficiently known from other sources, while even Cottle’s poems would have given a very inadequate idea of his stupidity without his memoirs. . . . Reprehensible and in some parts absurd, it is, however, by no means dull, and besides its curious and valuable particulars of the early literary career of Coleridge and Southey, has notices of other interesting persons, otherwise little known, such as Robert Lovell and William Gilbert.” Binder R. W. Smith learned his craft in England before moving to the United States, where he became a distinguished member of the staff of the Club Bindery (about which, see item #69, above). (ST12337)

***A Handsomely Bound Large-Format Satirical Guide with Color Plates
Showing How to Be Offensive in Regency England***

197 (COLOR PLATE BOOKS). (BINDINGS - MORRELL). EGERTON, D. T. NECESSARY QUALIFICATIONS OF A MAN OF FASHION. (London: Thomas M’Lean, 1823) 270 x 370 mm. (10 1/2 x 14 1/2”). Title page, followed by plates. FIRST EDITION, with pre-publication watermarks. FINE HONEY



1824-25 watermarks); Tooley 204. ♦A touch of chafing (from slipcase?) to covers, just a hint of rubbing to joints and extremities (now scarcely noticeable after refurbishing), three small spots to title page, otherwise A VERY FINE COPY, the plates very clean and fresh with brilliant colors, and the binding lustrous, with few signs of wear. **\$8,500**

*This is a handsomely bound large-format series of amusing illustrations offering satirical advice to the would-be Man of Fashion, with watermarks (Whatman 1822) that indicate the plates here were among the first to be printed. The text and caricatures outline 12 essential traits for the man-about-town: Negligence, Assurance, Confidence, Impudence, Intemperance, Indifference, Unfeelingness, Forgetfulness, Selfishness, Intrigue, Eccentricity, and Inconsistency—in short, the exact opposite of the desirable traits in a gentleman. Ruthlessly mocking the obnoxious manners of a certain type of young swell, the artist encourages drunkenness (“become a four bottle man . . . a walking wine cellar”), gambling, forcing one’s attentions on young ladies, and attempting to seduce the wives of one’s friends, all while being rude, vicious, and without empathy. Artist Daniel Thomas Egerton (1797-1842) was primarily known for his landscapes and illustrated travel books, and was an original member of the Society of British Artists. Egerton certainly knew something about cad*s and clearly possessed some of the “Qualifications” listed here, as he ran off to Mexico with the teenaged daughter of a fellow painter. The unfortunate couple was murdered in Mexico City, supposedly by a “robber,” but one who neglected to take with him large amounts of money and jewelry. The London bindery of W. T. Morrell was established about 1861 as successor to the firm begun by Francis Bedford, who, in turn, had taken over the famous bindery of Charles Lewis. Prideaux, in her “Modern Bookbindings” (1906), says that Morrell at that time had a very large business that supplied “all the booksellers with bindings designed by his men,” bindings that were “remarkable for their variety and merit.” This work continued for some years to be issued (with the 1823 date on the title), but it is not well represented in institutional holdings, and copies like ours with pre-publication watermarks are uncommonly seen. (ST15122)



Printed from the Actual Wings, with 50,000 Butterfly Specimens Used to Produce this Edition

198 (COLOR PLATE BOOKS). (LEPIDOPTERA). DENTON, SHERMAN FOOTE. AS NATURE SHOWS THEM, MOTHS AND BUTTERFLIES OF THE UNITED STATES EAST OF THE ROCKY MOUNTAINS. (Boston: J. B. Millet Company, 1900) 256 x 181 mm. (10 x 7 1/8”). **Two volumes.** No. 306 OF 500 COPIES. Very attractive contemporary olive green morocco, covers with gilt border incorporating an elaborate cornerpiece



design of a butterfly; raised bands, expertly rebaked preserving original backstrips, spines gilt in compartments with lacy frames enclosing a large central butterfly, gilt turn-ins, marbled endpapers, leather hinges, all edges gilt. With more than 400 photographic illustrations and 62 ACTUAL ENTOMOLOGICAL TRANSFERS FROM LIFE, all but one of the latter with original tissue guards. Bennett, p. 33; McGrath, p. 177; Nissen ZBI 1079; Reese, "Nineteenth Century American Color Plate Books" 107. ♦Spines faintly sunned, two leaves with minor thumbing, one corner crease, otherwise AN EXTREMELY FINE SET, the very appealing bindings quite lustrous and entirely sound, and the text and plates clean, fresh, and bright, with virtually no signs of use. **\$4,800**

This is a collection of butterfly and moth illustrations printed by direct transfer from the insects, the creation of a leading innovator in the display of lepidoteral specimens.

Sherman Foote Denton (1854-1937) came from a family of amateur naturalists who managed to turn their favorite pastime into a global business. Denton patented a butterfly mount that captured a specimen on a white plaster tablet, where it could be pressed under glass, avoiding the mess, smell, and eventual degradation of butterflies and moths mounted on paper using pins. The present publication presents a collection of specimens in a far more portable form that still preserves the color and detail of the insects' wings. The author collected, by his own count, over 50,000 specimens to produce the color plates for this limited edition. He explained his process: "The colored plates, or Nature Prints, used in the work, are direct transfers from the insects themselves; that is to say, the scales of the wings of the insects are transferred to the paper while the bodies are printed from engraving and afterward colored by hand." Since each specimen could be used only once, it was necessary to obtain 500 perfect specimens of each species pictured. The effort and expense prevented larger runs of such publications, and Reese observes that "new methods of printing color, often too difficult to be practical, were sometimes undertaken by enthusiasts." (CJW1901)



One of the Most Beautiful Color Plate Books of Italian Scenes Ever Printed

199 (COLOR PLATE BOOKS). (SICILY, TRAVEL VIEWS IN). GIGAULT DE LA SALLE, ACHILLE ÉTIENNE. VOYAGE PITTORESQUE EN SICILE. (Paris: P. Didot, l'ainé [second volume: Jules Didot l'ainé], 1822-26) 641 x 495 mm. (25 1/4 x 19 1/2"). Lacking the dedication leaf and subscriber list present in the Abbey copy. **Two volumes.** Edited by Jean Frédéric d'Ostervald. FIRST EDITION. Contemporary red straight-grain morocco, textured paper boards, gilt titling on spine, edges untrimmed. One map (as called for, though the Abbey copy has two), and 92 ACCOMPLISHED AND BEAUTIFULLY HAND-COLORED AQUATINT PLATES OF SICILIAN VIEWS. Abbey, "Travel" 262; Graesse VI, 400; Brunet V, 1379. ♦Moderate rubbing to joints and elsewhere, covers with some scars, other minor problems externally, but the original bindings entirely solid—and surprisingly so for such an immense book with so many fabulous pictures to look at. Preliminary leaves and text lightly to substantially foxed, a half dozen plates with faint overall browning, one tissue guard missing, the margins of perhaps half the engravings with foxing (usually light, though noticeable in three or four cases in the second volume), but still a very pleasing copy of a beautifully illustrated book, the marginal foxing seldom distracting, and the engraved images themselves clear and clean, afflicted by neither foxing nor the dreaded offsetting from the text. (See also back cover.) **\$55,000**



This is an extraordinarily rare copy of one of the most beautiful color plate travel books having to do with Italy. The large and luminous views of Sicily in our two volumes capture the magic of the island as experienced by the traveller of the early 19th century. Sicily's well-preserved Greek temples are, of course, featured, but port scenes, Medieval churches, picturesque villages, and the interior of



Etna's crater are also depicted, all in exquisite color. The engravings, each accompanied by letter press explanations, are of great interest and beauty, and all but one of them are full-blooded tableaux, rather than plans or assemblages of small images. The size of the engraved surface varies on the page, as does the distance of the subject from the viewer: we are treated to everything from wide panoramic views to confining inner spaces. While the colors cannot be called pastel, they are far from garish, with lovely grays typically giving a softness to a scene that often employs subtle shades of yellow, blue, and green. The plates are memorable for their use of light and shadow to give a convincing feeling of three-dimensionality amidst luminous skies, darkened interiors, and a number of other variably lit settings. The book was originally published in 24 parts, and includes an

historical précis by Gigault de La Salle giving an overview of events from antiquity to his own time. Abbey calls the work “the most ambitious of the coloured aquatint books edited by J. F. d’Ostervald,” who produced a number of works on the picturesque, including two famous oversized editions focusing on regions in France. The book has always commanded a premium price: the unbound sheets were sold at the time of publication for the whopping sum of £34. In his note to the reader, Ostervald tells of his search among the portfolios of the artists of Switzerland, Germany, and England for the perfect materials for this collection. The plates cite the names of the artist and engraver, and Abbey notes that “English artists or engravers were responsible for nearly half” of the plates. Among these was Richard Parkes Bonington (1802-28), the tragically short-lived painter whose romantic works were greatly admired by Delacroix. Abbey estimates that about 500 copies of the book were produced, and comments that the book is “certainly rare, in this country at all events, only three copies being reported at auction in the last fifty years.” The rarity of the book has, not surprisingly, increased since Abbey’s remark: complete copies with colored plates are still hard to find. (CJW0802)

*A Complete Set of the Plates from a Hand-Colored Copy
Of Schinz’s Important Mammalian History*

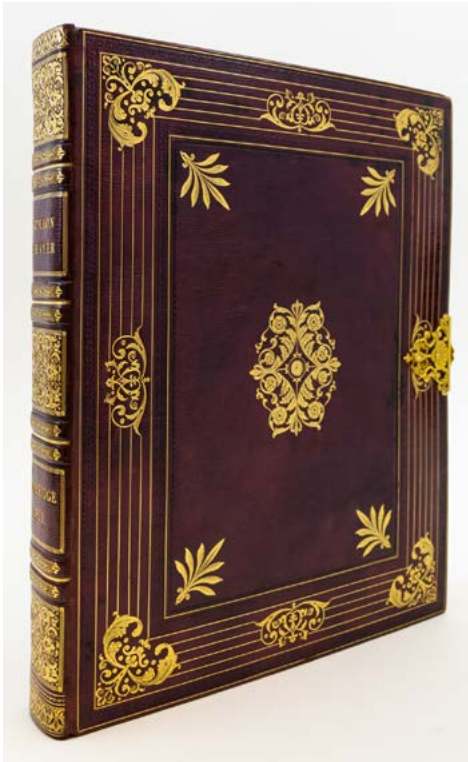
200 (COLOR PLATE BOOKS). (ZOOLOGY). [SCHINZ, HEINRICH RUDOLF]. BRODTMANN, KARL JOSEPH, Lithographer. NATURGESCHICHTE UND ABBILDUNGEN DER SÄUGETHIERE. (Zürich: Brodtmann, 1824) 324 x 235 mm. (12 3/4 x 9 1/4”). 177 leaves of numbered plates including illustrated title page. **Without the text volume.** FIRST EDITION. Contemporary black quarter roan over green marbled boards, vellum tips, flat spine with gilt rules, rolls, and lettering. WITH 177 HAND-COLORED LITHOGRAPHED ILLUSTRATIONS, comprised of pictorial title page and 176 plates, 17 of humans, the rest of mammals, the majority with original tissue guards. Nissen ZBI 3672. ♦Cover surfaces and extremities somewhat rubbed, corners gently bumped, plate 136 with a cracked crease across the surface, occasional light spots on a few plates, some missing and a few torn tissue guards, otherwise a very attractive copy, the engravings generally quite clean and fresh. (See also back cover) **\$10,000**

This is a complete set of the plates from the scarce hand-colored first edition of Schinz’s important natural history of mammals. The pictorial title page features a geographically impossible but nonetheless animated scene of an antelope being chased by lions and a tiger. Plates 2-18 are portraits of people of various ethnicities, including Native Americans, Africans, Asians, and Pacific Islanders. This is followed by a parade of mammals, from wild and



exotic beasts to adorable housecats. The equine plates are especially interesting, with horses shown carrying soldiers into battle, hunting with hounds, and working on a farm. Trained as a physician, Schinz (1777-1861) taught natural history at the University in his native Zürich, where he also served as curator for the natural history society. He was a prolific and popular author of zoological works, including volumes on birds, fish, reptiles, and amphibians. Many of these were handsomely illustrated by one of the finest lithographers of the day, Joseph Brodtmann (1787-1862), whose works have always been admired for their scientific accuracy as well as their aesthetic appeal. Our copy of the present item stands out because the book is generally found incomplete and uncolored. (CJW1401)

The Handsomely Bound, Especially Fresh Donaueschingen Copy

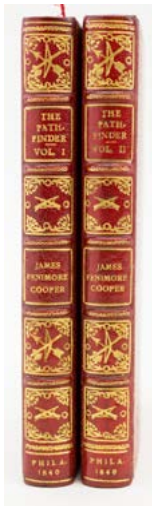


201 BOOK OF COMMON PRAYER. THE BOOK OF COMMON PRAYER . . . TOGETHER WITH THE PSALTER OR PSALMS OF DAVID. (Cambridge: John Smith, 1811; 1810) 330 x 250 mm. (13 x 10”). [246] leaves. HANDSOME CONTEMPORARY PURPLE STRAIGHT-GRAIN MOROCCO, covers with multiple gilt ruled borders connected with scrolling gilt designs at corners and midway between, center panel with gilt palm frond cornerpieces and central gilt lozenge composed of acanthus leaves in drawer-handle shapes, gilt raised bands, compartments densely gilt and with gilt lettering, gold clasp with ornate catch plates in the form of a winged bust atop a shell, thick turn-ins with gilt rules and cornerpieces, leather hinges, pink watered silk endpapers with leafy gilt border, all edges gilt. With 12 fine engraved plates by R. Westall, original tissue guards. Psalms with separate title page; verso of front free endpaper with purple ink “ES” stamp; verso of title with purple stamp of the Fürstlich Hofbibliothek Donaueschingen. ♦Leather on covers varying slightly in color, bottom edge a bit rubbed (as expected), very minor foxing (mostly in margins of plates), but AN EXTREMELY FINE COPY, the beautiful decorative binding with few signs of wear, and the text and plates especially fresh, clean, and bright, with very ample margins. **\$2,250**

Boasting aristocratic provenance, this book is a pleasing confluence of a fine 19th century binding, handsome printing, and splendid engravings after a leading British artist of the day. Though unsigned, the binding has all the trappings of good craftsmanship and luxury, from the choice of color and liberal use of gold to the elaborate baroque-inspired catch plates and fine silk endpapers. Meant to demonstrate the role of the Church in the ideal Christian family, the plates focus on the devotional life of a husband and wife, grandmother and grandfather, and a small boy. We see how various religious activities and rituals play out, from the baptism of the child, to an average Sunday service, and, more somberly, the illness and death of the matriarch. These touching images are the work of Richard Westfall (1765–1836) who, according to DNB, was known for his “elegant and precise book illustrations [that] set new standards in that field, . . . [as well as] his portraits and historical and religious paintings.” The present work comes from the Fürstlich Fürstenbergische Hofbibliothek, an important court library associated with the Donaueschingen Castle and, in its heyday, considered to be one of the largest and most important such libraries in Germany. (ST15496)

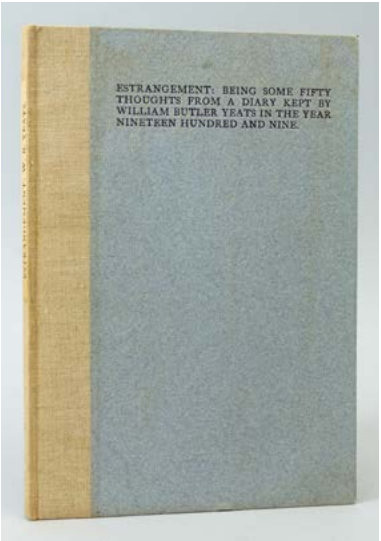


202 COOPER, JAMES FENIMORE. THE PATHFINDER. (Philadelphia: Lea and Blanchard, 1840) 180 x 110 mm. (7 x 4 1/8”). **Two volumes.** FIRST EDITION, First Issue (with imprint of Fagan and Collins at center of p. [2]; no copyright notice). Attractive late 19th century scarlet crushed morocco, gilt, covers with gilt-rule frame accentuated with bow-arrow-tomahawk tool at corners, raised bands, spines gilt in compartments with bow tool or crossed rifles at center, foliate spray at corners, gilt titling, turn-ins with frame of plain and dotted rules, foliate tool at corners, leather hinges, emerald green watered silk endleaves, all edges gilt. BAL 3892. ♦Just the slightest hint of wear to joints and corners, occasional trivial foxing, but AN EXTREMELY FINE COPY, the binding lustrous and the text especially fresh and clean. **\$1,900**



This is an attractively bound first printing of the further adventures of Natty Bumppo, the hero of “Last of the Mohicans.” The first American writer to gain widespread international recognition, Cooper (1789-1851) is the only author who can justly be compared to Scott in the field of the romantic novel. Although they are chiefly thought of as vehicles for romanticizing the American frontier, Cooper’s works are serious explorations of the theme described by Day as a “search for enduring moral values amidst incessant change.” The present major work is the fourth of Cooper’s five famous Leather-stocking novels, all featuring the mythic wilderness hunter Bumppo, “the prototype of a recurrent figure in American fiction: the free, noble, solitary American who denies a safe and conforming life in order to maintain dignity, self-possession, and the natural inner discipline of true democracy.” (Day) In this work, Bumppo saves Mabel Dunham, the daughter of an army sergeant at a frontier fort, from the ravages of nature and of lustful men, but when he is encouraged by the sergeant to marry Mabel, he predictably slips away into the wilderness. The handsomely decorated binding is unsigned, but is similar to the work done by English emigré binders like Alfred de Sauty, R. W. Smith, Frank Mansell, and Léon Maillard, who had come to the U.S. in response to the binding demands of the great book collectors of the Gilded Age. (ST13599-34)

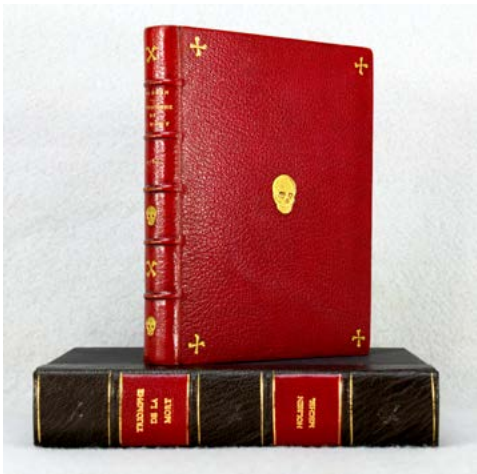
203 (CUALA PRESS). YEATS, WILLIAM BUTLER. ESTRANGEMENT: BEING SOME FIFTY THOUGHTS FROM A DIARY KEPT . . . IN THE YEAR NINETEEN HUNDRED AND NINE. (Dublin: Cuala Press, 1926) 215 x 148 mm. (8 1/2 x 5 3/4”). 2 p.l., 39, [1] pp. FIRST EDITION. ONE OF 300 COPIES. Publisher’s holland-backed blue boards, paper label to spine. Title page with publisher’s device in red. With Cuala Press Book List laid in. Wade 150; Ransom, p. 241. ♦Tail edges of boards with small dent, free endpapers with usual light offsetting from binder’s glue, but A FINE COPY, the text clean, fresh, and bright, and the fragile binding unworn and unsoiled. **\$950**



As the title indicates, this is a book comprised of 55 diary entries made by Yeats during the year 1909, the collection issued by a private press directed by his sister Elizabeth. Established in 1903 (as the Dun Emer Press) and then renamed in 1908, the Cuala Press was established to promote modern Irish literature and to reprint or translate classic Irish works. According to “The Observer” (as quoted on the advertisement loosely inserted into our copy), Elizabeth Yeats exhibited “taste and wisdom” but “attempted nothing fantastic. Her type, modelled on simple lines, is readable as well as beautiful, and her page has always seemed to us to be excelled by none of our more famous presses, except the Doves. In another way the books of the Cuala Press have been far more interesting than those of any other press” since “the great majority of Miss Yeats’ books have been by modern authors, and have often been the first appearance in print of important works.” In this volume, Yeats often expresses pithy remarks as if channeling the “Maxims” of La Rochefoucauld. He says, for example (in Entry 30): “I thought of the perpetual desire of all lovers to talk of their love and how many lovers’ quarrels have come from it.” And in Entry 50: “A lofty morality should be tolerant, for none declare its laws but those worn out with its warfare, and they must pity sinners.” Being insubstantially made, the Cuala “Estrangement” is difficult to find, as here, in agreeable condition. (ST12801a)



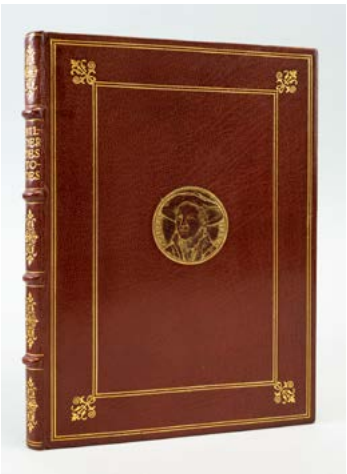
204 (DANCE OF DEATH). HOLBEIN, HANS. LE TRIOMPHE DE LA MORT. (Paris: Simon Raçon et Comp., 1780 [but mid-19th century]) 146 x 114 mm. (5 3/4 x 4 1/2”). 3 p.l., 47 leaves. Very pleasing 19th century maroon crushed morocco, Jansenist, by Capé Masson-Debonnelle (stamp-signed on front turn-in), covers with central gilt skull and with crossbone cornerpieces, raised bands, spine panels alternating gilt skull and crossbones, gilt titling, densely gilt turn-ins, marbled endpapers, all edges gilt. In a fine black quarter-morocco folding box. WITH 47 COPPER ENGRAVINGS BY CHRISTIAN VON MECHEL, 46 of these after the original designs of Holbein, one (a double-page plate) added by Mechel. ♦A quarter inch at the top of front joint a bit rubbed, occasional faint offsetting from plates, otherwise A VERY FINE COPY, especially clean, fresh, and bright internally, with rich impressions of the plates, and in a lustrous, essentially unworn binding. **\$4,500**



This is an attractively bound mid-19th century reprint of a beautifully engraved 18th century edition of Holbein’s famous “Dance of Death.” Mortimer says that Holbein’s “Figures of Death” contributed to the traditional “Dance of Death” genre a sharpening of the humor and satire and a heightening of the drama, so that the figures became part of a fully realized scene, not just members of the traditional processional dance. Christian von Mechel (1737-1817) was a prominent Basel engraver and art dealer whose clients included Johann Wolfgang von Goethe and Emperor Joseph II; his reproductions of Holbein’s engravings have long been admired. Mechel based his work here on drawings said to be by Holbein which were in the collection of Prince Galitzin at the imperial court in Vienna. It was not until the 1970s that experts determined these drawings were not, in fact, by Holbein, but were copies by Dutch artist Peter Paul Rubens (1577-1640). Capé (d. 1867) was one of the most distinguished binders in France in the middle years of the 19th century, and he was especially well known for the delicacy of his work. He was the binder to the Empress Eugenie, and Béraldi calls him “the Bozérian of the second Empire.” Masson and Debonnelle joined the Capé firm later in the master’s career, and continued working as bookbinders until 1885. (ST12537)

*Finely Bound Copy of Holbein’s “Dance of Death,”
Virtually Untouched, in the Original Jacket, with the Original Invoice*

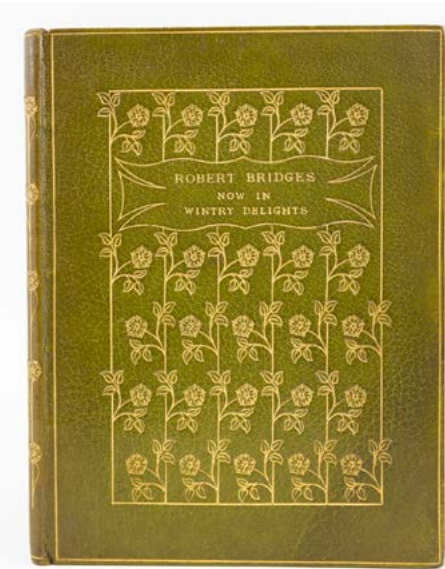
205 (DANCE OF DEATH). (BINDINGS - ENDERS). HOLBEIN, HANS. BILDER DES TODES. [PICTURES OF DEATH]. (Leipzig: Insel-Verlag, 1913) 185 x 130 mm. (7 1/4 x 5 1/4”). [43] leaves. No. 55 OF 100 SPECIAL COPIES bound by the firm of E. A. Enders (of a total run of 800 copies). Attractive russet crushed morocco by E. A. Enders, covers framed with gilt rules, fleuron cornerpieces, upper cover with embossed gilt medallion portrait of Holbein designed by Walter Tiemann, raised bands, spine panels with gilt fleuron, gilt titling, all edges gilt. In (the original?) blue paper dust jacket and matching slipcase (showing minor wear). With 41 wood engravings, 40 based on the 1538 first edition, and one (the Astrologer) on the second edition. With the original invoice dated 12 June 1913 laid in at rear. Sarkowski 780. ♦IN MINT CONDITION. **\$1,400**



Holbein’s original designs for his Dance of Death are faithfully reproduced here, the clarity of detail in the small (65 x 50 mm.) images as surprising as the pristine condition of our volume. Holbein began drawing these figures, based on the Medieval “Danse Macabre,” around 1526, but they were not published for a dozen years. The engraver, Hans Lützelburger, had only completed 41 of Holbein’s 50 designs when Death unexpectedly came for him; the woodblocks were sold to pay creditors and were finally printed in Lyon in 1538. Binder Emil Alexander Enders opened his Leipzig workshop in 1859; in 1913, the year this book was produced, the firm employed 500 workers and had 230 machines. The hand-bookbinding operation was directed by designer Walter Tiemann, who supervised, according to an advertisement of the period, “the most outstanding book artisans.” The firm was family-owned until 1929. The presence of the original invoice and the untouched condition of our volume suggest that it remained with the original owner’s family until very recently. While we have not been able to find a record of another copy with the dust jacket and slipcase seen here, these pieces might well have come from the binder, as they are made from material of the period, and they would have been appropriate features for a special copy like the present one. (ST15108)



206 (DANIEL PRESS). (BINDINGS - ARTS & CRAFTS-STYLE). BRIDGES, ROBERT. NOW IN WINTRY DELIGHTS. (Oxford: Daniel Press, 1903) 257 x 190 mm. (10 1/8 x 7 1/2”). 2 p.l., 23, [1] pp. ONE OF 300 COPIES. LOVELY CONTEMPORARY OLIVE GREEN MOROCCO, upper cover gilt in an Arts & Crafts design of repeating rows of trellised roses, gilt title banner, smooth spine with a runner of five gilt roses, gilt-



ruled turn-ins, HAND-PAINTED ENDPAPERS with stylized, attenuated fruit trees and small heart-shaped branch wreaths bearing golden apples. Original blue printed paper wrappers bound in. Printer’s device on leaf facing opening of text. One folding leaf of manuscript facsimile printed in collotype at the Clarendon Press. Rear pastedown with the bookseller’s ticket of W. & G. Foyle. Madan 54. ♦Minor offsetting to endleaves from binder’s glue (as usual), other trivial imperfections, but A FINE COPY, clean and fresh internally, with generous margins, and in a virtually unworn, lustrous binding. \$3,250

This is an intriguing item in every way: it is “a noteworthy experiment in versification” (Madan) by a future poet laureate; it is printed by a pioneering private press; and it is in a binding with unique features. Described by Day as a “poet’s poet” who was “one of the most important experimenters and students of English prosody,” Robert Bridges (1844-1930) was inspired by his friend William Stone to attempt to write verse in the quantitative hexameters employed by Classical poets such as Virgil, where

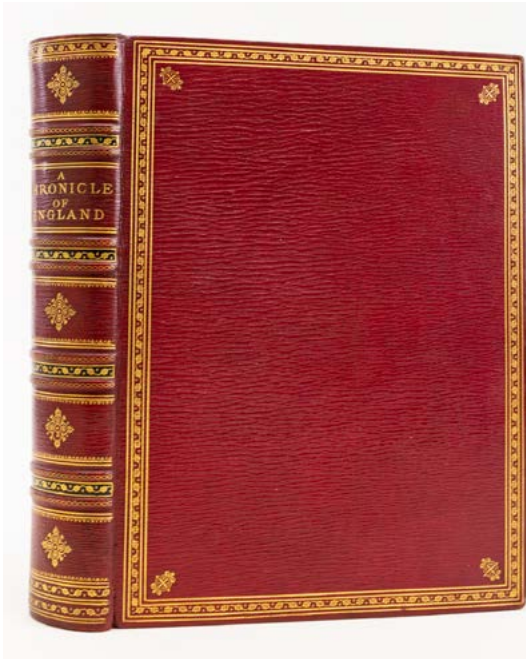
scansion is determined by the number of long and short syllables rather than by the stresses on syllables (accentual scansion) generally used in English verse. The poem takes the form of an epistle to Bridges’ friend “L. M.” [hymn writer Lionel Muirhead], extolling the virtues of studying science—an uncommon subject for a poem, perhaps, but one that allowed Bridges, who read Classics at Oxford before attending medical school, to combine two passions. The Reverend Charles Henry O. Daniel (1836-1919) is called by Cave “by far the most important of all [the] . . . Victorian printers for pleasure.” With the help of his wife and two daughters, Daniel produced 60-odd pieces, mostly during the last quarter of the 19th century. This corpus of works was responsible for a renewed interest in the Fell types, which had been bequeathed to the Oxford University Press, after having been ignored for many years, and then taken up by Daniel for continuing use at his press. Daniel was a friend of Bridges, and published several of volumes of his poetry. Our binding is a pleasing marriage of Arts & Crafts and Art Nouveau design elements, with gilding in the style of the former, and with very unusual hand-painted endpapers in the curving, attenuated lines characteristic of the latter. The painting is similar in style to that on bindings produced by the Royal School of Art Needlework, and was perhaps executed by someone—likely a woman—who studied there. (ST15405)



207 DOYLE, JAMES E., Author and Illustrator. EDMUND EVANS, Printer. A CHRONICLE OF ENGLAND. (London: Longman, Green, Longman, Roberts, & Green, 1864) 280 x 207 mm. (11 x 8 1/8”). viii, 462 pp. FIRST EDITION. HANDSOME PERIOD RED STRAIGHT-GRAIN MOROCCO, GILT, BY RIVIERE (stamp-signed on front turn-in), covers with double gilt-ruled borders on either side of gilt floral roll, corners with encircled gilt flower tools, raised bands flanking inlaid black morocco strips, spine in compartments with multiple gilt rules and central gilt ornaments formed of several circles, gilt lettering, gilt turn-ins, all edges gilt. With 81 in-text illustrations by Doyle, engraved and printed in color by Edmund Evans. Hardie, pp. 269-70; Muir, pp. 157-8; Ray, “England” 241. ♦The slightest rubbing to joints (and a bit of worming at bottom of front joint), a hint of wear elsewhere, but A FINE COPY, the binding lustrous and showing few signs of use, and the text virtually flawless. \$1,250



This is a very pleasing copy of a landmark work in Victorian color printing, the product of a collaboration between author and illustrator James Doyle and the brilliant printer Edmund Evans, whose work represents some of the best of the period. Although Doyle initially intended to use color facsimiles



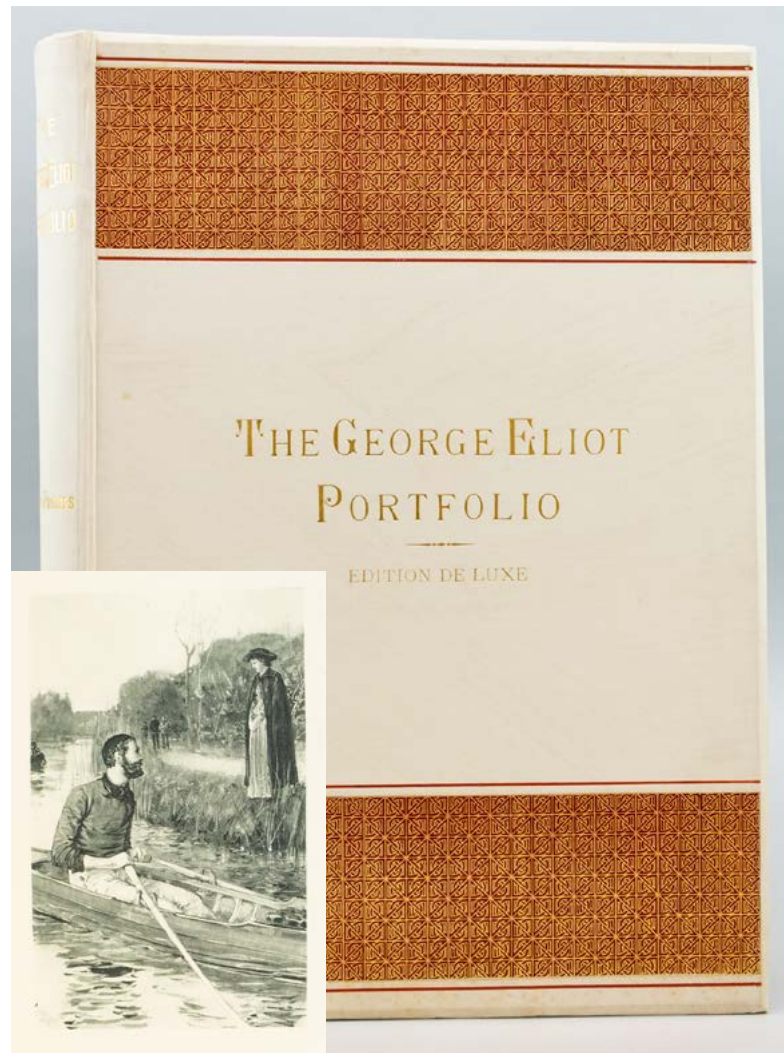
of his own watercolors for this work, the project was wisely given over to Evans (1806-1905). Evans created as many as 10 color blocks for each individual illustration, using a hand press to produce a total of 81 images, which, notably, were placed in-text rather than executed on individual plates. This unusually labor intensive practice greatly increased the difficulty of the project and required phenomenal skill, but resulted in precisely realized images that are richly hued. As Hardie notes, “Mr. Evans told me that he considered this the most carefully executed book he had ever printed.” Muir also lauds Evans’ artistic ability and technical skill, saying “There is no doubt of the eminence of Edmund Evans as a colour printer. . . . He had an eye for the making of a book and he raised the standards of book production at a time when they were very markedly in need of improvement.” James Doyle (1822-92), son of caricaturist John Doyle and uncle to Sir Arthur Conan Doyle, evidently shared the family proclivity for drawing and writing. He first trained as a painter before moving on to historical research with a special penchant for heraldry, exploiting both passions to great effect in this enduringly popular work. The beautifully executed binding of rich red morocco is an appropriate covering for the contents here. (ST15198b)

The Original Eight Parts Bound in Zaehnsdorf Morocco, and in Immaculate Condition

208 ELIOT, GEORGE. DANIEL DERONDA. (Edinburgh & London: William Blackwood & Sons, 1876) 182 x 120 mm. (7 1/8 x 4 3/4”). With errata slips in books 2 and 7, advertisements at front of each part (and also at end of book 7), and slips announcing the publication date of the following part at end of books 1-7. **Eight volumes representing the eight books, as issued.** FIRST EDITION, First Printing, First Issue, in eight parts (books). Attractive 20th century Venetian red morocco by Zaehnsdorf, boards with gilt rule border, raised bands, gilt-ruled spine compartments, gilt titling, gilt-rolled turn-ins, marbled endpapers, top edges gilt. With the original wrappers bound in at the front and rear of each of the eight books. Baker & Ross A-11.1.a1; Sadleir 813. ♦A CHOICE COPY, with only the most trivial imperfections, THE CONTENTS, INCLUDING THE WRAPPERS, IN EXCEPTIONALLY FINE CONDITION, and the bindings unworn. \$6,500



This is a copy in almost breathtaking condition of the original monthly installments of George Eliot’s final novel, and perhaps her most radical work. At a time when the works of such masters as Dickens and Trollope depicted Jewish characters in a most unflattering way, this novel, in Britannica’s words, is “notable for its exposure of Victorian anti-Semitism.” DNB notes that Eliot (1819-80) “had become interested in Judaism through her friendship with Emanuel Deutsch, an orientalist employed by the British Museum, who taught her Hebrew. Deutsch had a vision of a Jewish homeland in the East; he travelled to Palestine, and died in Alexandria in 1873. [Eliot] sympathized with his idealism, and was also irritated by the routine anti-Semitism she encountered among her acquaintances. She told [her publisher] that she had wanted in Daniel Deronda to ‘widen the English vision a little.’” Just as her Zionist Jewish hero was an anomaly in Victorian literature, so was Eliot’s empathetic depiction of a spoiled society girl who marries for money. Gwendolen Harleth is an intelligent woman, but when her family fortune is lost, she chooses a loveless marriage to a wealthy man over life as a governess. Day observes that “marriage for the wrong reasons, usually monetary, is a familiar theme in the Victorian novel, but no contemporary matches George Eliot in the analysis of moral wretchedness and self-scorn as experienced by Gwendolen.” According to Britannica, this “keen analysis . . . seems to many critics the peak of [her] achievement.” The state of preservation here is remarkable, especially of the fragile wrappers, which, when they are found, are virtually always torn, wrinkled, or soiled. (ST15170)



Holt, the Radical" (four), "Scenes of Clerical Life" (four), "Middlemarch" (seven), "Daniel Deronda" (seven), "Romola" (seven), "Silas Marner" (one), "Poems" (13), "Essays" (four), and Cooke's "Life" (four). While copies of this portfolio appear on the market from time to time, they are almost always soiled and worn. A pristine copy like the present one is hard to find. (ST15050)

210 (ELSTON PRESS). (BINDINGS - ZAEHNSDORF). MORRIS, WILLIAM. SIR GALAHAD, A CHRISTMAS MYSTERY. (New Rochelle, NY: Elston Press, 1902) 330 x 250 mm. (13 x 9 3/4"). [14] leaves. ONE OF 180 COPIES. EXCELLENT BROWN CRUSHED MOROCCO BY ZAEHNSDORF (stamp-signed on front turn-in), covers framed by 14 closely-tooled gilt rules, flat spine framed by gilt rule, with multiple horizontal rules at head and tail, vertical titling enclosed by gilt brackets topped with lancets, turn-ins with multiple gilt rules, tiny tulips at corners, marbled endpapers, top edge gilt, other edges untrimmed. Titles within elaborately vined woodcut borders by H. M. O'Kane and with two full-page woodcut illustrations in the Pre-Raphaelite style. Letter of 11 August 1941 from Dutton's booksellers in New York to Chicago collector E. J. Brady, noting that the book was bound "by the old man himself" and is alone "easily worth \$40," laid in at front. Ransom, p. 261. ♦A little wear to joints and extremities (but well disguised through refurbishing), tiny chip to head of spine, a couple of faint finger smudges internally, otherwise a fine copy—the text clean, fresh, and bright, and the binding lustrous. **\$1,600**

This is a very attractively packaged version of a stirring Medieval tale, bound, according to the bookseller's note laid in, by Joseph William Zaehnsdorf himself. In Morris' version of "Sir Galahad," we find the knight, depressed on a wintry evening, bemoaning his celibate state and regretting that no damsel will mourn for him when he dies. Church bells begin to ring, and he stumbles into a chapel where visions of Christ, angels, and female saints assure him of God's love,

209 [ELIOT, GEORGE]. THE GEORGE ELIOT PORTFOLIO, BEING A SERIES OF SIXTY JAPANESE PAPER PROOFS FROM ORIGINAL ETCHINGS AND PHOTO-ETCHINGS ILLUSTRATING GEORGE ELIOT'S WORKS. (Paris: Estes and Lauriat, 1888) 435 x 300 mm. (17 1/4 x 11 3/4"). [2] leaves of text followed by plates. No. 17 OF 50 COPIES of the Edition de Luxe, printed for the Continent. Publisher's ivory cloth, upper cover with two bands of gilt knotwork on a red background, gilt lettering, smooth spine with gilt titling and publisher's device, blue printed endpapers, all edges gilt. 60 ETCHINGS AND PHOTO-ETCHINGS ON JAPON tipped onto lettered cardstock. Baker & Ross F8 (prospectus for deluxe edition). ♦A sprinkling of very faint brown spots to tail edge of upper board, a couple of plates with trivial wrinkles or creases, but AN EXTREMELY FINE COPY, quite clean, fresh, and bright inside and out, with excellent impressions of the plates. **\$1,900**

This is an outstanding copy of an attractive portfolio containing a suite of plates created for a deluxe edition of the works of George Eliot produced by Estes and Lauriat. In addition to Eliot's eight novels, that edition included collected essays, poems, and a life of Eliot by George Willis Cooke. The plates here depict scenes from "Adam Bede" (six plates), "Mill on the Floss" (three), "Felix



reminding him that his purity will enable him to find the Sangreal (Holy Grail). Rejuvenated, Galahad sets out to meet his fellows and pursue his sacred quest. In light of its content, the beautiful oversized Elston Press edition, printed in December of 1902, seems ideally designed for a Christmas gift. The Elston Press printed some 20 books between 1900 and 1904, and, in doing so, helped to re-establish the hand printing press in America. At first showing the influence of William Morris, the press soon took on its own distinctive appearance and became the most successful of the private American presses that emerged at the turn of the century. Franklin describes Elston as "one of the truly fine . . . American presses from the first years of [the 20th] century." Our binder, Joseph William Zaehnsdorf (1853-1930) took over the business at age 33, when his father (who founded the bindery in 1842) died, and the firm flourished under his leadership. Over the years, Zaehnsdorf employed a considerable number of distinguished binders, but as Dutton's note here demonstrates, work done by the master himself continued to be valued more highly. (ST15052)

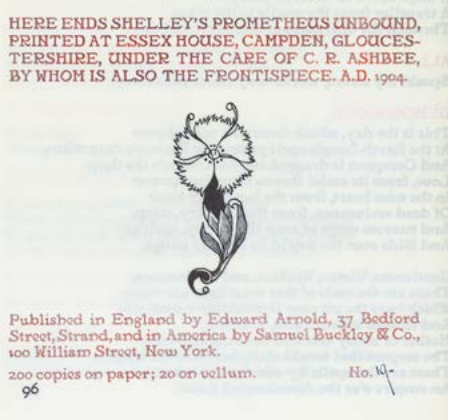
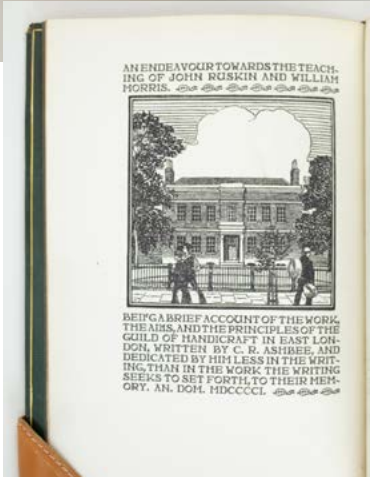
A Nearly Complete Collection of the Essex House Press, with Extensive Supporting Material

211 (ESSEX HOUSE PRESS). A NEARLY COMPLETE COLLECTION OF ESSEX HOUSE PRESS PUBLICATIONS AND EPHEMERA, WITH OTHER WORKS BY C. R. ASHBEЕ, AND RELATED ITEMS. ([Mostly London or Chipping Campden]: 1890-1930) **With 206 items in total** (see below). Including 21 VOLUMES PRINTED ON VELLUM. Most in publisher's bindings, a few nicely bound in morocco, and NINE VOLUMES IN SPECIAL BINDINGS, including one by Douglas Cockerell, one by Gwladys Edwards, and six bound by the Guild of Handicraft under the direction of Annie Power, plus one with her own personal stamp. ♦Some of the supporting material with condition issues, some bindings with light wear, occasional mostly minor foxing, but the bulk of the collection in fine condition. (See also front and back covers) **\$150,000**

Carefully curated by a discriminating owner over a protracted period of time, this is an outstanding collection of C. R. Ashbee's Essex House Press, virtually complete in its holdings of the major works of the press, and wide-ranging in its inclusion of related material. Including the complete 1900-05 14-volume "Great Poets Series" printed on vellum, the stately "Prayer Book of King Edward II," and a very pleasing group of finely bound volumes, the collection consists of a total of 206 items, including 108 books, 11 lesser works in wrappers, two items in oversized portfolios, 83 single pieces of miscellanea, and a large group of loose sheets from the Essex House "Song Book" and "Prayer Book" (counted here as one item each for simplicity's sake). Most of the miscellaneous material consists of prospectuses, but there are also a few letters, a piece of original artwork, and other unusual items, including one of Ashbee's earliest printing efforts before founding his press. All but four (minor) works from Ashbee's 1904 "Bibliography of the Essex House Press" are included

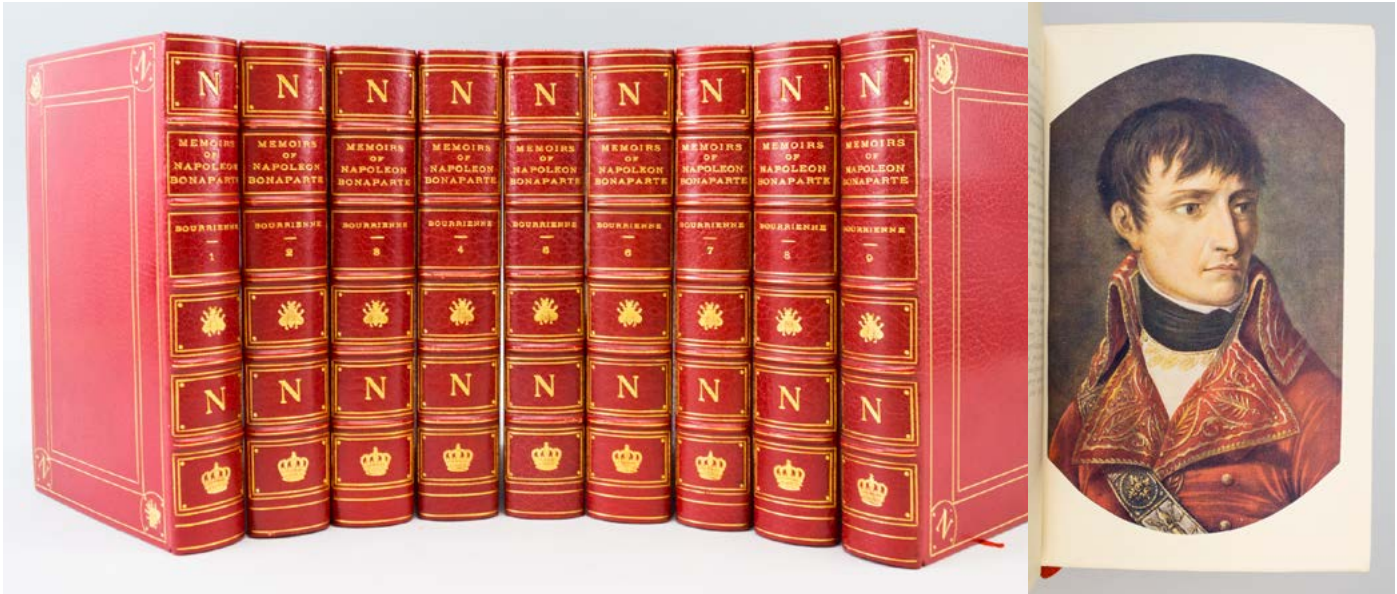


in the collection, as are several unique items, such as the only vellum copy of “Conradin: A Philosophical Ballad”; the sole paper copy of Chaucer’s “The Flower and the Leaf” (a work from the “Great Poets” Series generally thought to have been printed entirely on vellum); several copies that belonged to Ashbee (for example, his copy of the Ashendene “Daphnis and Chloe”) or members of his household; and others that were presented and inscribed by Ashbee or the author of the work in question. The Essex House Press was established in 1898 by Ashbee (1863-1942) as an addition to the several crafts practiced at his Guild of Handicraft, located at Essex House in London’s Mile End Road. When he founded the press, Ashbee purchased the presses and other production equipment (though not the type) formerly owned by William Morris’ Kelmscott Press, which had shut down in 1897; in 1902, Ashbee moved his press and other Guild workshops to Chipping Campden. In the two locations, he printed books for 12 years (twice as long as Morris), with vellum, ink, and paper identical to that used by Kelmscott, in an effort to carry on the tradition Morris had established. But the Essex House Press, because it was conceived of and continued as part of a larger enterprise involving various artisans at work in a group of workshops, always had its own special identity, a fact which Cave reflects when he calls it the “Arts & Crafts press ‘par excellence.’” The bindery at the Guild was initially directed by Cockerell and then by his pupil, Anastasia “Annie” Power, who had trained with him at Sangorski & Sutcliffe. The bindery provided both the standard and, occasionally, special bindings for Essex House books; the present collection contains six stamp-signed examples of the latter, plus one stamped with Power’s own initials. Full details of the collection are available upon request. (CCS1901)



Three Volumes Extended to Nine, in Fine Morocco, and with More than 500 Inserted Plates

212 (EXTRA-ILLUSTRATED WORKS). (BINDINGS - KNICKERBOCKER PRESS BINDERY). (NAPOLEON BONAPARTE). BOURRIENNE, LOUIS ANTOINE FAUVELET DE. MEMOIRS OF NAPOLEON BONAPARTE. (London: Richard Bentley and Son, 1885) 222 x 142 mm. (8 7/8 x 5 5/8”). **Three volumes extended to nine.** HANDSOME EARLY 20TH CENTURY SCARLET CRUSHED MOROCCO, GILT (stamp-signed on doublures by the Knickerbocker Press and Putnam’s Sons), covers with gilt-rule frame with Napoleonic insignia at corners, raised bands, spines gilt in compartments with an initial “N,” a bee, or a crown at center, gilt titling, DARK GREEN MOROCCO DOUBLURES tooled with similar gilt frame, matching moiré silk endleaves, top edges gilt. With woodcuts in the text, 38 plates (as called for), and EXTRA-ILLUSTRATED WITH 524 PLATES, some of these in color. Front flyleaf with engraved bookplate of William H. Bartlett, showing the library of his stately Casa Grande in Vermejo Park, NM. ♦One board with four small black ink spots, but A LOVELY SET IN EXTREMELY FINE CONDITION, the bindings quite lustrous and unworn, and internally clean, fresh, and bright, as well as refreshingly free of the offsetting that plagues so many extra-illustrated sets. **\$12,500**



This biography of Napoleon by a man who actually knew him has been expertly “grangerized” with portraits and views, and is offered here in a luxurious binding and with distinguished provenance. Bourrienne (1769-1834) was apparently a youthful friend of Napoleon, went to military school with him, and later served as his private secretary. His chief claim to fame is the present work. The bindings by the Knickerbocker Press bindery (see item #231, below) are fittingly regal, the morocco with an almost mirror-like finish, and the extra illustrations have been added with care and taste. The work was likely done for former owner William H. Bartlett (1850-1918), a wealthy Chicago businessman. (CJW1701)



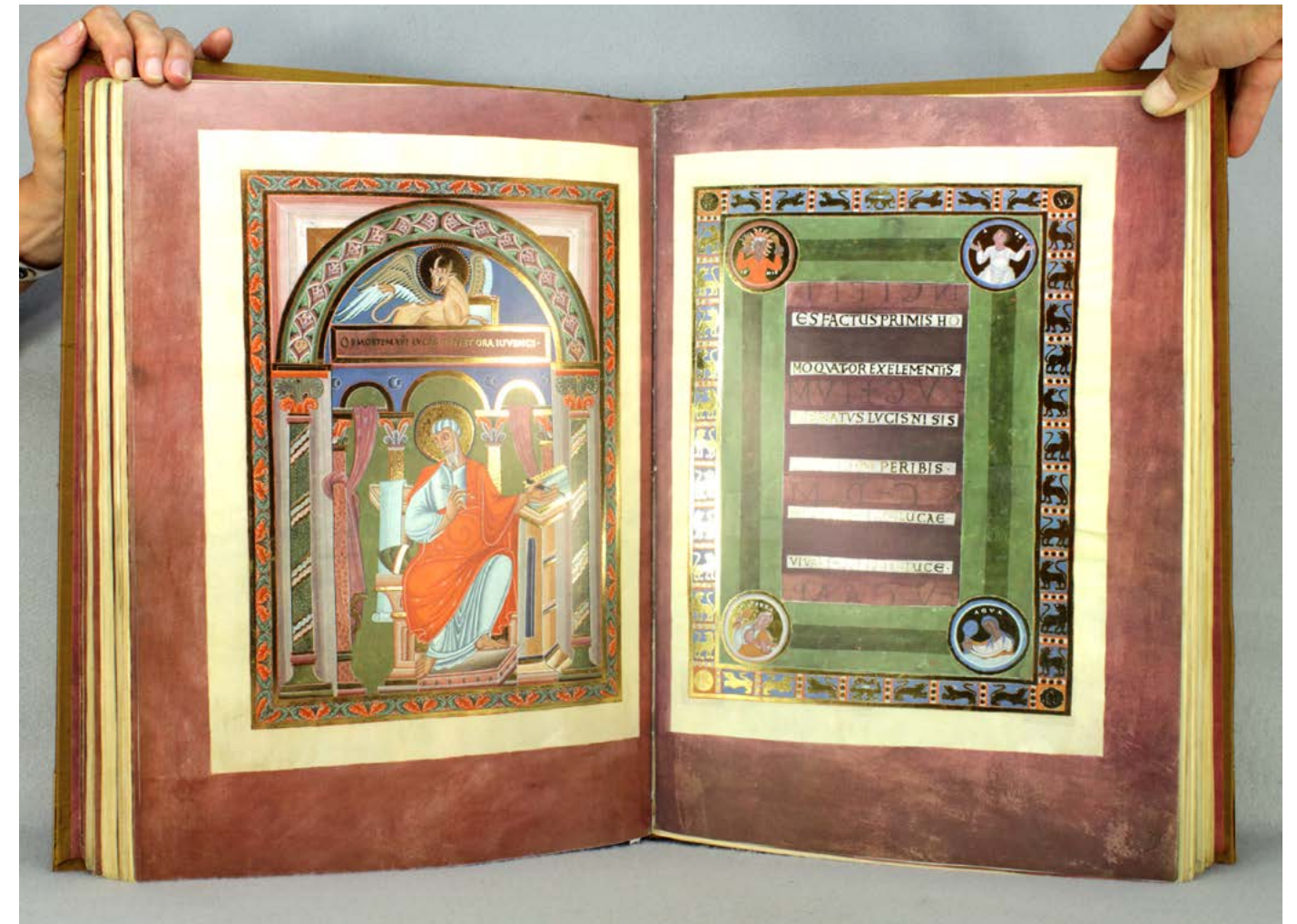
For more images and our complete inventory, please visit our website, www.pirages.com.

*A Huge Facsimile with an Excellent Reproduction
Of Probably the Finest Book Cover of the Ottonian Era*

213 (FACSIMILE PUBLICATION - ILLUMINATED MANUSCRIPTS, EARLY). DAS GOLDENE EVANGELIENBUCH VON ECHTERNACH. CODEX AUREUS EPTERNACENSIS. [THE GOLDEN GOSPEL BOOK OF ECHTERNACH]. (Zürich: Coron Verlag, 1982) 457 x 324 mm. (18 x 12 3/4"). 136 leaves (in the facsimile volume). **Two volumes** (including commentary volume in German). Companion volume by Rainer Kahsnitz. No. 8 OF 150 SPECIAL COPIES in the deluxe binding (of 850 total copies). Facsimile attractively bound in the publisher's gold slubbed silk, both covers with brass cornerplates featuring a stylized quatrefoil leaf, front cover with the same plate used, on the diagonal, as centerpiece, wide raised bands; FACSIMILE VOLUME HOUSED IN A STRIKING LEATHER BOX WITH cork lining and a top in which is set A CONVINCING 8 x 5" REPRODUCTION OF THE ECHTERNACH GOSPEL COVER, FEATURING THE 10TH CENTURY OTTONIAN IVORY CRUCIFIXION, AROUND WHICH IS A WIDE FRAME WITH JEWELS set in gold filigree between intricately decorated enamelled plaques; companion volume with vellum spine and rose boards depicting in 28 squares roaring lions in Medieval style. Text in 23 1/2 karat gold, more than 500 initials in colors, gold, and silver, full-page initial at the opening of each Gospel, four "carpet" openings adorned with the colors and patterns of Byzantine fabrics, and 60 miniatures illustrating Christ in Majesty with the Evangelists and the Prophets, parables told by Jesus, and scenes from the life of Christ. Prospectus with folder containing sample leaf laid in. ♦The corners of the box showing a hint of wear, but the facsimile volume in virtually mint condition. **\$9,500**

The monks of Echternach, a community founded in Luxembourg in the late seventh century by the English missionary Saint Willibrod, produced outstanding illuminated books, one of the grandest of which is this Golden Gospel, named for the golden lettering of the text. Our marvelous facsimile, which does not scrimp on gold leaf, effectively

reproduces the delicate colors of the original, in which orchid pink and mint green predominate. The Gospel dates to the early 11th century (the ivory used on the cover of the original book is from a few decades earlier) and is executed in the style of illumination developed during the so-called Ottonian Renaissance of the 10th century, when the German Empire (in which Echternach was then included) was ruled by one Saxon Otto or another: Otto I (936–973), Otto II (973–983), or Otto III (983–1002). One interesting feature of these Gospel illustrations is that the influence of Byzantine Greek art is noticeable; this is due to the arrival in Germany in 972 of the 12-year-old Greek princess Theophano to marry the future Otto II. The Greek influence is particularly strong in the depictions of the Evangelists, seated at their desks, surrounded with a classicizing architectural frame, and surmounted by their winged attributes. The four creatures reappear, along with four prophets at their desks, in the eight tondos surrounding the Christ in Majesty, also Greek in style. Whereas these scenes are formal and hieratic, the narrative scenes are done in a lively, vernacular style, and clearly more than one artist worked on this masterpiece. Christ is shown with long black hair, his large hands often raised in a gesture of healing and teaching, and he is followed by disciples wearing a rainbow of garments. Our very substantial and heavy facsimile—the box and two volumes together weigh almost 40 pounds—is an extraordinary piece of work, and it represents facsimile production at its finest, especially



in our strictly limited version that reproduces the late 10th century binding done in Trier, considered to be the finest book cover of the Ottonian era. (ST12570)

*In a Gorgeous Replica Binding of Velvet and Jewels,
Befitting the Magnificent Lorenzo's Daughter*

214 (FACSIMILE PUBLICATION - ILLUMINATED MANUSCRIPTS, EARLY). DAS FLORENTINER STUNDENBUCH DES LORENZO DE MEDICI. [THE FLORENTINE BOOK OF HOURS OF LORENZO DE MEDICI]. (Modena: Franco Cosimo Panini Editore/Faksimile Verlag Luzern, 2004) 162 x 105 mm. (6 3/8 x 4 1/8"). [472] pp. (in the facsimile). **Two volumes** (including commentary volume in German). No. 7 OF 980 COPIES. SUMPTUOUS REPLICA ROYAL PURPLE VELVET, SET WITH LARGE JEWELS, covers adorned with gilded metal filigree lozenge centerpiece containing a large oval lapis lazuli, gilded cornerpieces set with cabochon rose quartz, two golden clasps featuring silver hearts with chain link fasteners incorporating a rectangular piece set with a blue stone, edges gilt and gauffered in a diapered pattern. In a padded, satin-lined blue velveteen jewel box with silver and enamel heraldic crest on the upper cover (the commentary volume concealed beneath the velveteen lining). Rubrics and Calendar text in blue and gold, Kalends and a handful





of four- to five-line initials in gold on a blue and green background with foliate decoration, numerous two-line initials in colors and gold, 12 medallions depicting the labors of the month, seven six-line historiated initials in gold accompanied by a floral quarter panel border in pink, blue, green, and yellow with many gold bezants, five large historiated initials in an elaborate full border teeming with flowers, putti, and gold bezants, with a small vignette in the tail-edge border, and MORE THAN 20 EXQUISITE MEDALLION PORTRAITS of various sizes, as well as FOUR LARGE ARCH-TOPPED MINIATURES in golden frames surrounded by an extremely ornate border full of fruit, flowers, garlands, birds, putti, bezants, and much gold, with similar vignette and medallions. ♦ In mint condition. \$6,000

This is a splendid facsimile of the Book of Hours given by Lorenzo the Magnificent (1449-92) to his daughter Luisa (1477-88) in 1485. The text was written by the distinguished humanist scribe Antonio Sinibaldi, who did a great deal of work for the Medicis and who

signed and dated the manuscript. To provide the illumination, Lorenzo commissioned Francesco Rosselli (1445-ca. 1513), who had worked on the famed Bible of Federico da Montefeltro. The result was a jewel of Renaissance art, which was then wrapped in velvet and gems before being presented to the young recipient. The illumination was exceedingly elaborate, the borders representing a memorable wealth of decoration. After the death of Luisa and Lorenzo, the manuscript at some point ended up in the Netherlands—Ferdinand de Merode, Comte de Montfort, inscribed his name on the flyleaf in 1660. The book fell into the hands of infamous book thief Guglielmo Libri in the 19th century, and was subsequently purchased by the 4th earl of Ashburnham. After the earl's death, the Italian government acquired the work and returned it to Florence, where the original presently resides in the Medicean Laurentian Library. (ST12203)

215 (FACSIMILE PUBLICATION - EARLY PRINTED BOOKS). BIBLE IN LATIN. THE GUTENBERG BIBLE. (Paterson, New Jersey and New York: Pageant Books, Inc., 1961) 464 x 330 mm. (18 1/4 x 13"). **Two volumes.** LIMITED TO 1,000 NUMBERED SETS (of which 996 are for sale, this set unnumbered). Publisher's burgundy morocco, upper cover with blind-stamped rosettes and with "JG" monogram at center, raised bands, gilt-lettered spine, all edges gilt. Each text page with rubrication in red and blue, small initials with trailing flourishes in margins, THE OPENING LEAVES OF THE VARIOUS BOOKS WITH ELABORATE INITIALS AND MARGINAL EMBELLISHMENT IN SEVERAL COLORS AND GOLD, chapter initials in red or blue. ♦ One page with small blue printer's ink spots to fore margin, but A VERY FINE COPY, immaculate in every other way. \$3,500

Only the second Gutenberg facsimile to be printed, this splendid item is based on the earlier Insel Verlag facsimile (Leipzig, 1913-14), which was derived from the Gutenberg copies at Berlin and Fulda (considered the most beautifully illuminated of all known copies). It is hand bound, and printed on 100% rag paper, with text leaves lithographed, and illuminated leaves produced by sheet-fed gravure. The quality of the materials and workmanship that went into this project suggest the magnificence and significance of the object being replicated. (CJW1315)

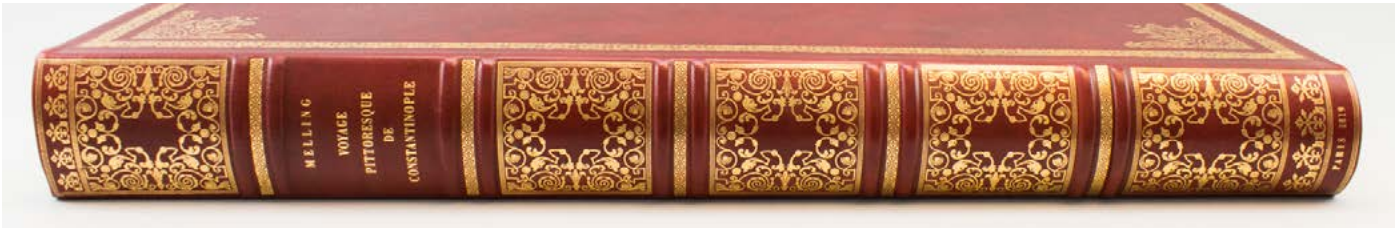


▲ 215

A Massive Facsimile with Sweeping Views

216 (FACSIMILE PUBLICATION - EARLY PRINTED BOOKS). MELLING, ANTOINE IGNACE. VOYAGE PITTORESQUE DE CONSTANTINOPLE ET DES RIVES DU BOSPHORE. [A PICTURESQUE VOYAGE TO CONSTANTINOPLE AND THE SHORES OF THE BOSPHORUS]. (Bern: Ertug & Kocabiyuk, 2002) 670 x 508 mm. (26 3/8 x 20"). 3 p.l., 10 pp., [63] leaves. No. 46 OF 50 SPECIALLY BOUND COPIES (of a total edition of 350). Publisher's scarlet morocco by Buchbinderei Burkhardt AG, covers with gilt-rolled border, cornerpieces tooled in gilt, upper cover with gilt calligraphic Arabic centerpiece, lower cover with gilt central heraldic device, marbled endleaves, all edges gilt. With a portrait frontispiece of Emperor Selim III, 48 DOUBLE-PAGE PLATES, AND THREE DOUBLE-PAGE MAPS. ♦ A virtually as-new copy. \$11,000

This is one of the deluxe copies of a modern facsimile of Melling's massive and magnificently illustrated work devoted to 18th century Constantinople, a book that provided the earliest interior views and plans of the harems and palaces of Sultan Selim III when it was published in 1819. The illustrations remain the best (and certainly most attractive) record we have of the city during this era in its history. Our edition was produced from a copy of the elephant

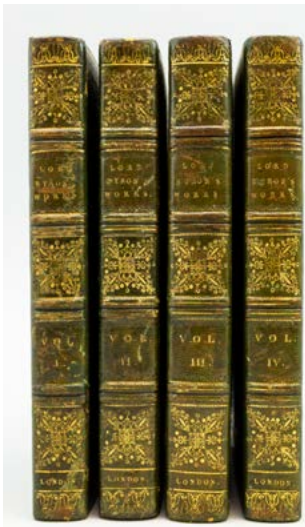




folio first printing in the collection of the facsimile's publisher, Ahmet Ertug, with images faithfully reproduced in their original mammoth size (650 x 970 mm.). In 1795 architect and painter Antoine Ignace Melling (1763-1831) arrived in Constantinople and was soon appointed imperial architect by Selim III. In the course of his duties, he designed and landscaped a seaside palace for Selim's sister, Princess Hatice, and produced these striking panoramic views of the city and its environs. After completing a number of building projects for Selim, including Princess Hatice's palace, he returned to Paris and in 1804 issued a prospectus for this work. He established an engraving studio in 1809 to reproduce these drawings and began publishing the completed prints as a series of fascicles that were sent to subscribers. The last one appeared in 1819. The outstanding success of an exhibition of the paintings on which the "Voyage Pittoresque" was based earned Melling the rank of painter to the Empress Josephine. When "Voyage Pittoresque" was originally published, booksellers in England sold copies for 80 guineas (£84), a huge sum for a book at the time. The book in pleasing condition now fetches between \$75,000 and \$100,000. Our handsomely bound facsimile offers an attractively priced alternative. (CJW1322)

**The First Printings of the Last Two Parts of "Childe Harold,"
The Vehicles for Four Excellent Fore-Edge Paintings**

217 (FORE-EDGE PAINTINGS). BYRON, LORD. THE WORKS. (London: Printed for John Murray, 1814-18) 219 x 137 mm. (8 5/8" x 5 3/8"). **Four volumes.** FIRST EDITIONS of "Childe Harold's Pilgrimage," Cantos III and IV. Pleasing contemporary green straight-grain morocco, elaborately tooled in gilt and blind, covers with frame comprised of tangent cresting gilt and dove-tailed blind rolls and well as intricate floral cornerpieces in blind, raised bands, spine panels filled with animated decoration emanating from central gilt fleuron, all edges gilt. EACH VOLUME WITH AN ATTRACTIVE FORE-EDGE PAINTING depicting a location important to the poet. With folding facsimile leaf of Greek manuscript and 10 engraved plates, including frontispieces (most with tissue guards). Front pastedown to volume I with bookplate and dated signature (14-2-1968) of Alex. Bridge. Inked autograph of Mr. William White, dated December 24th, 1857, on preliminary blanks of volumes I, III, and IV; volume II inscribed and similarly dated to White "from his friend C. E. Combes." First Edition Club Byron Exhibition 5b-c; Randolph, pp. 59-60. ♦ Joints and extremities rather rubbed, spines uniformly sunned and a little marked, some light grazes to covers (all of this rather successfully masked with dye), plates with significant



foxing to margins (and occasional dampstains), those lacking tissue guards with light offsetting to opposite pages, otherwise a pleasing set, the decorative bindings entirely solid, the text generally quite fresh and clean, and the fore-edge paintings very well preserved. \$4,200

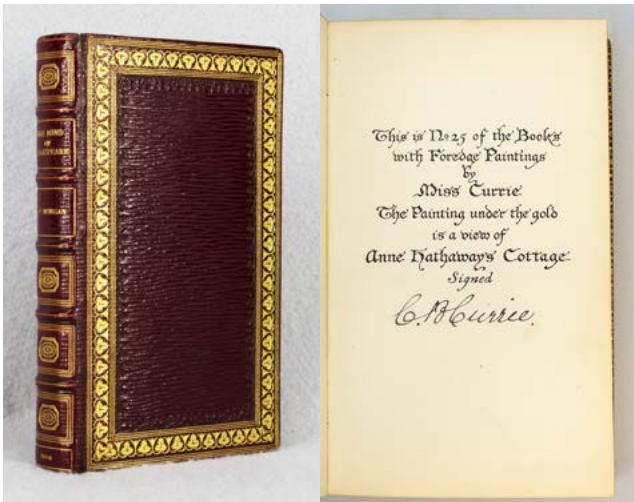
This is an attractively bound set of an early edition of Byron's "Works," featuring four pleasing fore-edge paintings and the first appearance of Cantos III and IV of the celebrated "Childe Harold's Pilgrimage." The fore edge of volume I presents a bucolic tableau of Byron's family home, Newstead Abbey in Nottinghamshire, the stately manor in the background, pleasure craft in the abbey's Fullarton Lake, fashionable ladies and gentlemen enjoying a break in the rain, the whole beneath a broadly arching rainbow. The painting on the fore edge of volume II reproduces a view of the Bridge of Egnippo on the Greek island of Negropont. Mercantile vessels in the foreground provide significant animation, and detail in the craft as well as in the crenellated structures in the middle



ground are impressive. The fore-edge scene for volume III shows the Franciscan convent in Athens, filling nearly the entire painted space. And the fore-edge painting to volume IV presents a well-composed view of Verona, featuring a heavily populated broad avenue, many urban structures, a long bridge over the Adige, and a pleasant sky. Uncharacteristically, they appear to be the work of at least two artists. While all are at least very good, the scene on the edge of the second volume is especially sophisticated work, the painter having demonstrated notable subtlety, convincing representation, a powerful impression of movement, and charming details (like the four gulls alighting on the rocks in the foreground). We know something about the date of our four paintings because they derive from "Finden's Illustrations of the Life and Works of Lord Byron" (first published in 1833-34), involving illustrators and engravers William Westall, Edward and William Finden, Clarkson Stanfield, and Sir Augustus Wall Callcott. Apart from the paintings, this set is important because it contains (in volumes III and IV) the first printings of the final two cantos of "Childe Harold." While the first part of the poem is a fine example of what Day terms Byron's "exuberant Romanticism," the third and fourth cantos demonstrate the "Romantic pessimism" at which Byron excelled. Not usually given to overstatement, Day writes of the third canto: "hardly any other work in literature possesses the same titanic power and grand flourish." The other works in this set include early editions of "The Giaour" (1815), "The Bride of Abydos" (1814), and "The Corsair & Poems" (1815) in volume I; "Lara" (1814), "Hebrew Melodies" (1815), "The Seige of Corinth & Parisina" (1816), and "The Prisoner of Chillon & Other Poems" (1816) in volume II; and the first two cantos of "Childe Harold" in volume III. (ST12696)

An Uncommonly Seen Example of a Fore-Edge Painting by Miss Currie

218 (FORE-EDGE PAINTINGS). CURRIE, MISS C. B., Painter. MORGAN, AARON AUGUSTUS. THE MIND OF SHAKESPEARE AS EXHIBITED IN HIS WORKS. (London: Chapman and Hall, 1860) 168 x 114 mm. (6 5/8" x 4 1/2"). xxiii, [i], 321, [1] pp. FIRST EDITION. Very attractive early 20th century maroon straight-grain morocco, gilt, by Riviere & Son (stamp-signed on verso of front free endpaper), covers with floral gilt frame



flanked by triple fillets, center panel with blind-tooled floral border, raised bands, spine gilt in compartments with central patera within octagonal frame, densely gilt turn-ins, all edges gilt. WITH A FINELY EXECUTED FORE-EDGE PAINTING OF ANNE HATHAWAY'S COTTAGE BY MISS C. B. CURRIE. With a bound-in calligraphic leaf, stating that this is No. 25 of the books with fore-edge paintings done by Miss Currie, the leaf signed at the bottom by her. ♦Corners a bit rubbed, a couple of trivial nicks in the painting (which is not richly colored), otherwise QUITE A FINE COPY, the text clean and fresh, the binding especially lustrous and without any significant wear. **\$7,500**

This selection of excerpts from Shakespeare's works purports to show us the playwright's mind on hundreds of topics, from love to anger to power to earthquakes to house-building to supererogation, and much more. Whether these passages actually reveal the writer's feelings on the matter or merely express the views appropriate to the character quoted, this little work does provide us with a very useful concordance of Shakespearean quotes on a wide variety of topics. Our copy is of



the greatest interest as one of the few fore-edge paintings done by an identifiable artist, and, in the present case, a painter of considerable renown. Miss C. B. Currie is best known for her role in producing so-called "Cosway bindings," which featured inset miniatures painted by her on ivory. Currie collaborated with Riviere on most of the Cosway bindings, which numbered about 1,000 by the time she died in 1940. Her fore-edge paintings, by contrast, were far less numerous. According to Jeff Weber, she produced 172 known specimens. Called by Weber "a talented artist" whose works are "distinguished in more ways than one," Currie is the only fore-edge artist of any importance working before the present day whose creations are signed and numbered, as described above. She particularly enjoyed decorating older books, like this one, and although the subjects of her paintings were often not relevant to the contents of the books they adorn, the image here certainly is. Her delicately rendered scene portrays the thatched Tudor cottage of Shakespeare's wife, Anne Hathaway, amid a tranquil landscape of trees. The composition is skillfully designed, the two-story timbered house dominating the landscape with simplicity and charm in a pastoral setting. The colors are soft pastel blues, greens, and grays, accented by touches of yellow. The colors of the other Currie fore-edge painting we have owned (Catalogue 59, item 204) were similarly muted, and perhaps it is no accident that Currie's colors are just as soft-hued as those of the earliest, and now most desirable, fanned-out fore-edge paintings done by the celebrated firm of Edwards of Halifax. (ST12335)

**Early 19th Century Libretti Based on Greek Tragedies,
With an Artful Fore-Edge Scene by the Dover Painter**

219 (FORE-EDGE PAINTINGS). MASON, JAMES. CORNELIA AND ALCESTIS: TWO OPERAS. (London: Printed for T. Payne, 1810) 194 x 124 mm. (7 5/8 x 4 7/8"). 2 p.l., lxxxvii, [i], 188 pp. FIRST EDITION. Harmless contemporary purple straight-grain morocco, covers with gilt fillet border, raised bands flanked by plain gilt rules, gilt titling, all edges gilt. WITH AN EXCELLENT LATER FORE-EDGE PAINTING OF THE ACROPOLIS. ♦Joints somewhat rubbed and flaked, boards a little stained and rather faded, rear board with two small abraded patches, otherwise an excellent copy, clean and fresh internally, in a solid, inoffensive binding, and with a vividly colored painting in fine condition. **\$1,250**

The painting here is a direct reflection of the content, which is comprised of two libretti based on Euripides' tragedies "Medea" and "Alcestis." "Cornelia" transports the story of Medea's revenge on her faithless husband to Roman Britain, while Alcestis' story of self-sacrifice and redemption retains its original setting and cast of characters. The fore-edge painting salutes the Classical origins of the operas with a striking depiction of the Acropolis, rising majestically on its hill, surrounded by open countryside with blue mountains in the distance. The foreground is populated by two



tourists, sitting on a rock admiring the view, and four brightly dressed Greek peasants. Our view shows a sophisticated sense of design as well as a delicacy of painterly strokes, and the whole scene looks very convincing. The intricate gradations

in the shading, seen especially in the fields and sky, are remarkable, and the highly skilled use of shadows establishes a strong sense of three-dimensionality. There is a great deal to see in terms of activity, landscape, and architecture, and all of it is painted in careful, convincing detail. It is easy to recognize the work of the so-called "Dover Painter," as it shows his distinctive style of applying small dabs of paint; this method is especially effective in producing convincing texture for skies, trees, shrubs, and grass. "Dover Painter" is the name given by Jeff Weber to the person who painted in the 1920s and '30s, probably for the famous London bookseller Marks & Company. British writer James Mason (1778/9-1827) wrote political pamphlets advocating parliamentary reform and Catholic emancipation, as well as several plays, an epistolary novel, and translations from the Classics. (ST12252)



220 (FORE-EDGE PAINTINGS). SKURRAY, REV. FRANCIS. BIDCOMBE HILL, WITH OTHER RURAL POEMS. (London: Printed for William Miller, 1808) 191 x 121 mm. (7 1/2 x 4 3/4"). 6 p.l., [3]-56, 56*, [3], 57-153, [1] (errata) pp. FIRST EDITION. Contemporary green straight-grain morocco, elaborately decorated in gilt and blind, covers with gilt palmette frame enclosing black-tooled floral frame, flat spine with panels intricately tooled in gilt and black, gilt-rolled turn-ins, marbled endpapers, all edges gilt. WITH A FINE PASTORAL FORE-EDGE PAINTING OF ST. BEE'S COLLEGE, CUMBERLAND. In a later sturdy fleece-lined cloth slipcase. With four engraved plates. ♦Spine sunned to light green, muted spotting to leather, plates somewhat foxed, other minor defects, but still quite a pleasing copy, the binding with only insignificant wear, the text bright, fresh, and clear, and the margins very ample. **\$1,400**



This is a pretty little book featuring a very pleasing fore-edge painting of unusual composition. The painted scene presents a pastoral tableau, with St. Bee's College in Wiltshire in the background at center-right and cottages in mid-ground, all in a treed landscape. Two shepherds and their sheep

populate the foreground. The colors are soft, capturing the typical gray English afternoon. Notably, the composition is a pleasing alternative to the typical edifice-flanked-by-trees within a static landscape design. Here, that arrangement is broken up, the landscape is contoured, and perspective is heightened; the composition has shape, depth, and dimension, all realized with a muted and delicate technique. The painting is surely from the 19th century, and it may well have been done before 1850. Written by parson and schoolmaster Francis Skurray (1774-1848), this collection was described by "The British Critic and Quarterly Theological Review" as an "elegantly printed volume" of "local poetry, which is particularly interesting." (ST12691)

With 144 Fine Engraved Plates, a Large Paper Copy of a Large-Format Set in Elegant Bindings

221 (FRENCH ILLUSTRATED BOOKS). (BINDINGS - PURGOLD-HERING). OVID. LES METAMORPHOSES. (Paris: P. Didot l'aîné for F. Gay and C. Guestard, 1806[20]) 310 x 225 mm. (12 1/8 x 9"). **Four volumes.** Translated and with notes and analysis by M. G. T. Villenave. A Large Paper Copy. VERY FINE RED STRAIGHT-GRAIN MOROCCO, GILT, BY PURGOLD-HERING (stamp-signed in gilt at foot of spine), covers with border of three gilt rules, frame in the Romantic style with multiple gilt rules and elaborate cornerpieces, raised bands, spines gilt in compartments with intricate tooling, turn-ins with decorative gilt and blind rolls, tan endpapers, leather hinges, all edges gilt. WITH 144 FINE ENGRAVED PLATES after Moreau, Le Barbier, Monsiau, and others, as called for. Original tissue guards. Text in French and Latin on facing pages.



Front pastedown with engraved bookplate of Jacques Laffitte. Ray 96; Cohen-de Ricci 773-4. For the binding: Béraldi I, 41; Culot, pp. 742-44; Flety, p. 148. ♦Spines slightly and uniformly sunned, extremities with a hint of rubbing, boards just a little freckled, intermittent minor foxing (only rarely touching engravings), other trivial imperfections, but an extremely pleasing copy, clean and fresh with generous margins, the plates bright and richly impressed, and the elegant bindings sound and pleasing, with negligible signs of use. **\$6,500**



With illustrations by three Rococo masters, handsome press work by the leading French printer of the day, and a binding created by a prominent Parisian atelier, this set is a very desirable example of French book arts in the early 19th century. It also, unsurprisingly, comes from the library of a distinguished collector. This new translation of Ovid’s tales of transformation is brought to life in the scenes by Nicolas-André Monsiau (1754-1837), Jean-Jacques-François Le Barbier (1738-1826), and Jean-Michel Moreau (usually called Moreau le jeune, 1741-1814), an assemblage which Ray describes as “a comprehensive sampling of the work done by these masters in their later years.” Our binding was executed during the five-year partnership (1820-25) between Jean-Georges Purgold, known to contemporaries as “the prince of binders,” and Hering, about whose identity experts disagree. Beyond noting that “Hering” was an English name, Béraldi, Flety, and Culot have no definitive information on the identity of that member of the partnership, although they agree it was not the binder J. Hering (the descendant of the celebrated London binder Charles Hering), who was later associated with Muller. Culot observes that most Purgold-Hering bindings feature, as here, multiple gilt rules and fleuron cornerpieces. Béraldi ranks Purgold (ca. 1784-1829) as one of the three great binders of the Bourbon Restoration (with Simier and Thouvenin), and dubs him “The Meticulous.” Ramsden deems Purgold the best binder of this triumvirate when it came to technical skill.

Trained at the legendary Bozerian bindery, Purgold opened his own workshop in 1810. Culot calls him the “master of fillets,” a title entirely justified by the decoration here, which includes 15 precisely executed fillets on each cover, in addition to those adorning each raised band. This set once graced the shelves of French banker and liberal politician Jacques Laffitte (1767-1844), who served as governor of the Bank of France (1814-20), Prime Minister (1830-31), and president of the Chamber of Deputies. Purgold-Hering bindings are not common; we were able to trace just five appearing at auction since 1975. (ST15233)

222 (GARDENS, ILLUSTRATED WORKS ON). KARR, ALPHONSE. VOYAGE AUTOUR DE MON JARDIN. (Paris: L. Curmer & V. Lecou, 1851) 280 x 185 mm. (11 x 7 1/4”). [iv], 416 pp. First Illustrated Edition. EXTREMELY ATTRACTIVE CONTEMPORARY CAT’S-PAW CALF, covers with triple gilt fillet borders and floral cornerpieces, raised bands, spine gilt in compartments with floral centerpiece and fleuron cornerpieces, tan morocco label, gilt turn-ins, all edges gilt. With numerous in-text black & white illustrations, seven of which are full-page, and eight botanical color plates, including frontispiece, all with light pink titled tissue guards. Front pastedown with armorial bookplate of Edward Nicholas Hurt. Vicaire IV, 639-40. ♦Light scattered patches of foxing (occasionally found on plates, though not affecting the image), but overall a beautiful copy, the binding lustrous and wonderfully well preserved, and the pages especially fresh, very white, and entirely clean. **\$1,250**



Penned by a former editor of “Le Figaro” who had a passion for flora, this is an enchanting meditation on the delights of the garden, illustrated here for the first time by some of the leading artists of the period. Writing a series of letters to a friend who had left to travel abroad, the author decides to do some travelling of his own within the confines of his garden. On his botanical sojourn, he lovingly describes the minutiae and changes that occur within this world, which contains more than 200 species of flora and fauna. The narrative often includes the history of the various plants and flowers, while adding the author’s own memories and colorful lyricism. The work first appeared in 1845, but in this edition, Karr’s garden is brought to life with a great many illustrations, including eight full-page color botanical images. The author of several autobiographical romances, Jean-Baptiste Alphonse Karr (1808-90) moved to Nice in 1855, where he devoted himself entirely to horticulture, and, according to Britannica, “practically founded the trade in cut flowers on the Riviera.” Though the book is not uncommon on the market, it would be impossible to find a copy in better condition than the present one (ST15472)

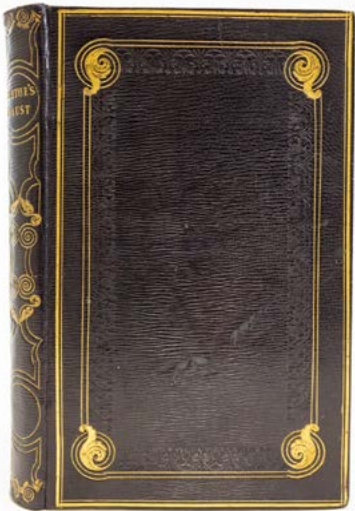
223 (GEHENNA PRESS). (TYPOGRAPHY). BASKIN, LEONARD. CANCELLERESCA BASTARDA DISPLAYED IN A SERIES OF MAXIMS AND MOTTOS. ([Northampton, Mass.]: Gehenna Press, 1965) 183 x 129 mm. (6 3/8 x 5”). [16] leaves (first blank). No. 93 OF 100 COPIES, SIGNED BY BASKIN. Publisher’s marbled paper-covered boards, title label on upper cover. With typographic designs on five pages, and printer’s device on final leaf. Brook 42A. ♦Spine lightly faded, with a touch of rubbing at ends, otherwise a fine copy, pristine internally, and with unworn boards. **\$1,000**

This slender volume celebrates the graceful italic typeface that the Dutch designer Jan van Krimpen based on papal chancery script. Gehenna Press founder Leonard Baskin had acquired three sizes of the font, and set out to demonstrate its “felicity and subtle beauty,” as he says in the introduction, by using it to print 11 sayings in various sizes and colors. This is one of just two books Baskin, best known for his striking engravings, devoted entirely to typography. Van Krimpen (1892-1958) was an influential designer of fonts and books, noted for his perfectionism and for the elegance of his typefaces. Baskin (1922-2000) was a sculptor, book illustrator, wood engraver, printmaker, graphic artist, writer, and teacher. He founded the Gehenna Press in 1942 while still a student at Yale (the name coming from a line in Milton’s “Paradise Lost”). The press published more than 100 fine books and certainly must be considered one of the most successful private presses ever, given its longevity and its consistently high aesthetic achievement. (ST15403)



*A Special Presentation Copy of the
First English Prose Translation, Inscribed by the Translator*

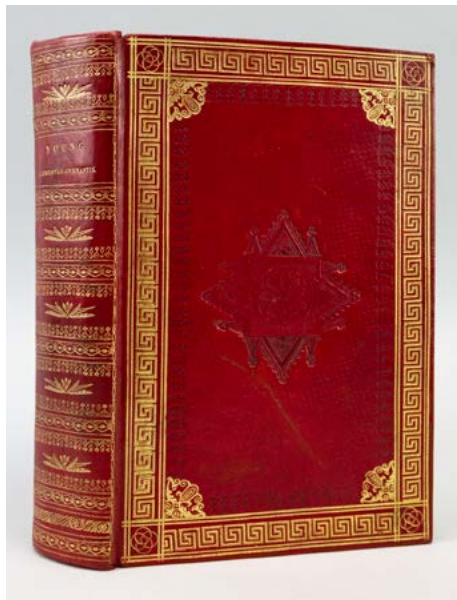
224 **GOETHE, [JOHANN WOLFGANG VON].** **FAUST: A DRAMATIC POEM.** (London: Privately printed, 1833) 220 x 130 mm. (8 5/8 x 5 1/4"). lxxxvii, [1], 279, [1] pp. Translated and with notes by Abraham Hayward. FIRST EDITION of the First English Prose Translation. Excellent contemporary navy blue straight-grain morocco, covers framed by blind floral roll and gilt fillets, with curling cornerpieces, smooth spine tooled in gilt into geometric compartments, gilt titling, turn-ins with gilt roll, all edges gilt. A Large Paper Copy. Front flyleaf inscribed by the translator to Benjamin Willoughby. ♦Lower corners a bit rubbed, a couple of faint abrasions to covers, but A FINE COPY—the wide-margined text extraordinarily clean, fresh, and bright, and in a scarcely worn, lustrous binding. **\$2,250**



This is a handsome copy of a highly acclaimed translation of “Faust,” in a binding probably commissioned for presentation by the translator. An attorney with an abiding interest in literature, Hayward (1801-84) is described by DNB as “a self-made man of letters.” He became interested in German literature while travelling in Germany, where he met associates of Goethe. Wishing to share with his friends the beauty of Goethe’s masterpiece retelling the legend of a man who sells his immortal soul to the devil for temporary worldly gratification, he produced this prose translation, but only for private circulation; he was convinced by impressed recipients to publish it for sale. It was a great success, bringing him praise at home and abroad, taking him from the practice of law to a career as a respected critic and translator, and fulfilling his ambition of popularizing German works. The printer selected by the author used a high quality of paper for this first edition (or at least for this special copy), and the contents are remarkably free of the browning and foxing found in so many 19th century books. The binding here is not signed, but the style and the quality of the workmanship suggest a first-rate London atelier. (ST15544)

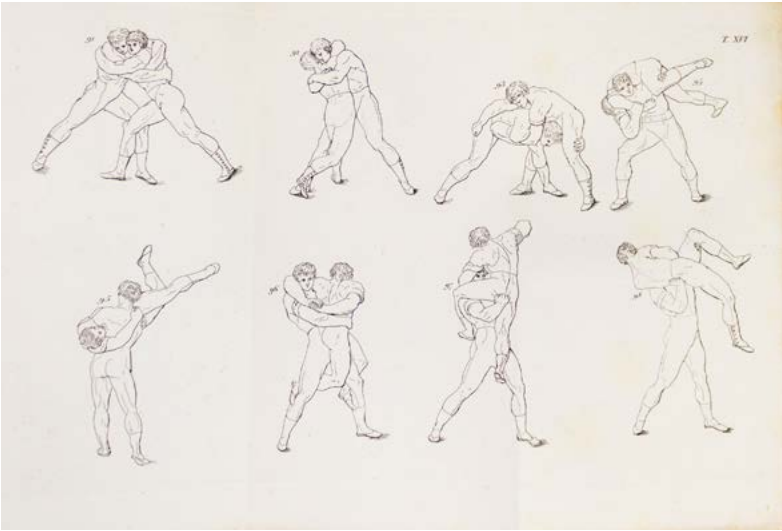
*A Luxurious Presentation Copy Showing More than 100 Muscular Men,
the Text by the “Grandfather of Gymnastics” and a Disciple*

225 **(GYMNASTICS). YOUNG, EDUARD JOHANN, Editor.** **ELEMENTAR-GYMNASTIK, ODER ZERGLIEDERTE, STUFENWEISE ANLEITUNG ZU JENEN LEIBES-ÜBUNGEN, WELCHE VORZÜGLICH GEEIGNET SIND, DEN MENSCHLICHEN KÖRPER ZU ENTWICKELN, AUSZUBILDEN UND ZU STÄRKEN . . . NACH DEN WERKEN DER . . . GYMNASTIKER UND PROFESSOREN CLIAS UND GUTS-MUTHS.** (Mailand [Milan]: Kaiserl. königl. Buchdruckerey, 1827) 246 x 160 mm. (9 3/4 x 6 1/4"). xvi, 327 pp. Translated from the Italian by S. Poschacher. First Edition in German. A Large Paper Copy. Unusual contemporary red straight-grain morocco decorated in gilt and blind, covers with gilt Greek key frame, large blind-stamped centerpiece of cathedral design, flat spine divided into compartments by decorative gilt rolls, botanical centerpiece, gilt titling, gilt-rolled turn-ins, edges untrimmed. With engraved frontispiece and title page, and 22 FOLDING ENGRAVED PLATES, as called for. ♦Extremities just slightly rubbed, front board with shallow three-inch scratch, a couple of short marginal tears (from rough opening), other trivial defects internally, but AN ESPECIALLY FINE COPY, remarkably clean, fresh, and bright internally, with spacious margins, and in a lustrous binding with only insignificant wear. **\$2,800**



Printed on thick, smooth handmade paper and very handsomely bound—almost certainly for presentation—this is a lovely copy of an early work

on gymnastics and exercise, complete with instructive illustrations. First printed in 1819 in French and appearing later in Italian and English, “Elementary Gymnastics, or Step-By-Step Instructions for those Learning Exercises which Are Suitable To Develop, Train and Strengthen the Human Body” is based on the teachings of pioneering gymnasts and instructors Peter Heinrich Clias (1782-1854) and Johann Christoph Friedrich GutsMuths (1759-1839). The multiplicity of images here (139 figures on the 22 plates) features muscular young men executing various gymnastic moves. Born in Boston, Clias was sent by his parents to study in Europe, where he became a gymnastics instructor by 1810, following the methods introduced by GutsMuth, an educator who is considered the “grandfather of gymnastics.” Believing that physical activity was vital for young men, Clias introduced a system of physical education into schools, basing his program on the gymnasium in ancient Greece. GutsMuth published “Gymnastics for Youth” in German in 1793, and inspired by these writings, Clias produced his own guide for beginners in 1806, followed by the 1819 work on which our volume was based. We have been unable to find any information on Young beyond his editorship here. With its expensive handmade paper, large margins, fine press work, and morocco binding, this volume was surely meant as a gift for a person of importance, since the subject matter would normally invite a much more pedestrian packaging. In any case, the quality of the materials used is a major factor in its present fine condition. The unsigned binding combines elements of several popular 19th century styles—Neoclassical, Cathedral, and Romantic—into a very pleasing composition. (ST15178)



226 **HEWITT, GRAILY.** **LETTERING FOR STUDENTS AND CRAFTSMEN.** (London: Seeley, Service & Co. Ltd., 1930) 200 x 264 mm. (10 3/8 x 7 7/8"). 336 pp. No. 324 OF 370 COPIES for sale (from a total edition of 380), SIGNED by the author. Publisher’s original white buckram, flat spine with gilt titling, top edge gilt, other edges untrimmed, first third of the leaves UNOPENED. With 383 figures, including tipped-in plates, and two plates with alphabets of Roman capitals by the author. ♦Final two leaves of Appendix and first two of Index with two-inch closed tear at bottom (not affecting text), otherwise A VERY FINE COPY, the white cloth remarkably clean and bright, and the text immaculate. **\$950**



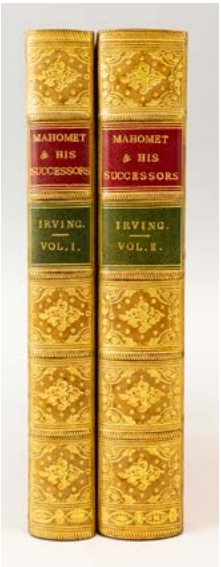
This is an essential reference and tutorial for anyone interested in lettering, written by English calligrapher and illuminator William Graily Hewitt (1864-1952). Beginning with a discussion of pens, Hewitt guides the reader through the fundamentals of forming letters in a variety of scripts, his careful instructions helpfully supplemented with many illustrations. He covers Carolingian, gothic, and Renaissance scripts, Roman capitals, and arrangements of letters, then concludes with an in-depth discussion of legibility, materials, and gilding. In the revival of calligraphy in England during the 20th century, Graily Hewitt is second only to his teacher Edward Johnston in importance. In 1901, he succeeded Johnston as instructor at the Central School of Arts and Crafts, where he taught courses in lettering for more than 30 years. One of the founders of the Society of Scribes and Illuminators, he is credited with

reviving Medieval methods for gilding with gesso and gold leaf on vellum. Hewitt established a nexus between calligraphy and type design, holding to the belief that type should represent what the pen created. Among other accomplishments, he designed a number of initials for St. John Hornby's Ashendene Press from 1902-35. (ST12683-088)

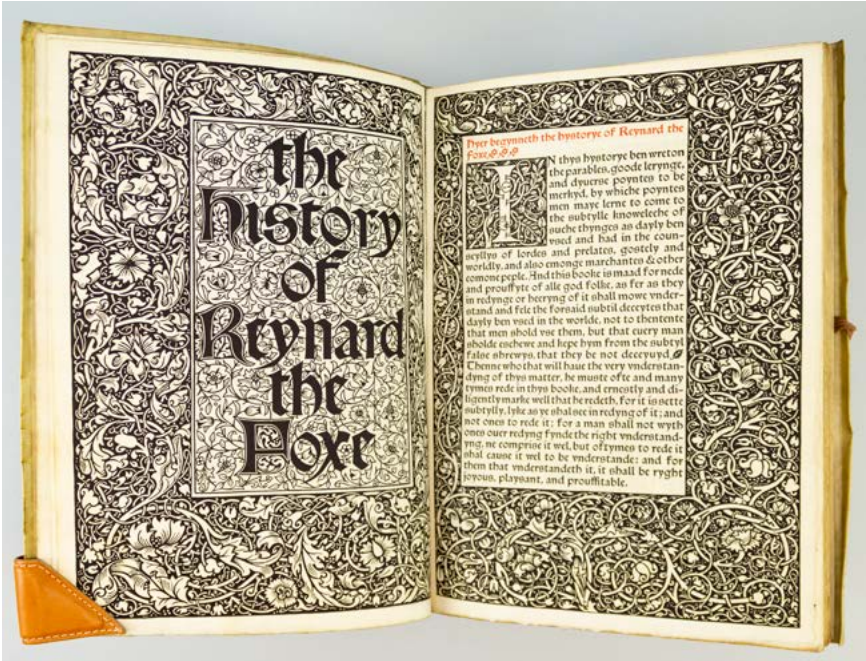
227 (ISLAM). IRVING, WASHINGTON. LIVES OF MAHOMET AND HIS SUCCESSORS. [Volume I:] LIFE OF MAHOMET; [Volume II:] LIVES OF MAHOMET AND HIS SUCCESSORS. (London: John Murray, 1850) 223 x 140 mm. (8 3/4 x 5 1/2"). With the collection title in both volumes but without the vol. II title page ("Lives of the Successors of Mahomet") or the ads bound in. **Two works with separate pagination bound in two volumes.** First (British?) Edition. Contemporary polished calf, gilt, covers with double rule borders with floral cornerpieces, raised bands, spine compartments with central floral lozenge surrounded by stars and circles, floral cornerpieces, red and green morocco labels, marbled endpapers and edges. Front pastedown with bookplate of Edward Nicholas Hurt. BAL 10341. ♦Spines lightly and uniformly sunned, otherwise IN EXTRAORDINARILY FINE CONDITION. **\$1,500**

This is a beautiful copy of a work by an author characterized by ANB as "the first American to earn a comfortable living by his writing." Although best known for his short stories "Rip Van Winkle" and "The Legend of Sleepy Hollow," Washington Irving (1783-1859) also wrote history and historical fiction. His "Life of Mahomet" covers the period from Muhammad's birth in 571 to the Moorish invasion of Spain in 710 A.D. Our copy is in quite remarkable condition, apparently never having been read. BAL 10175 lists this work as volumes XII-XIII in the "Works" of Irving, issued by Putnam in New York in 1850. It is unclear whether the Putnam printing or our Murray edition would have been the first to appear in print. It is obvious that the present volumes were virtually untouched for more than a century and a half. (ST14729c)

Inscribed by Morris to the Man Who Taught Him Old Norse



228 (KELMSCOTT PRESS). CAXTON, WILLIAM, Translator. THE HISTORY OF REYNARD THE FOXE. (Hammersmith: Kelmscott Press, 1892) 285 x 210 mm. (11 1/2 x 8 1/4"). v, [1], 162, [1] pp. Edited by H. Halliday Sparling. ONE OF 300 COPIES on paper (and 10 on vellum). Original limp vellum, three (of six) silk ties, gilt titling on spine, edges untrimmed. Elaborate woodcut title, elaborate border on first page



of text, decorative woodcut initials and marginal decoration on most pages, woodcut device in colophon. Printed in red and black in Troy type. Front flyleaf WITH A PRESENTATION INSCRIPTION FROM WILLIAM MORRIS TO EIRIKR MAGMISSON, dated April 12, 1893. Peterson A-10; Sparling 10; Tomkinson, p. 110. ♦Vellum lightly soiled, spine a bit darkened (with gilt lettering dulled), internally not as bright as some copies, a few additional trivial defects, but the text quite fresh, and the copy otherwise perfectly pleasing. **\$8,500**

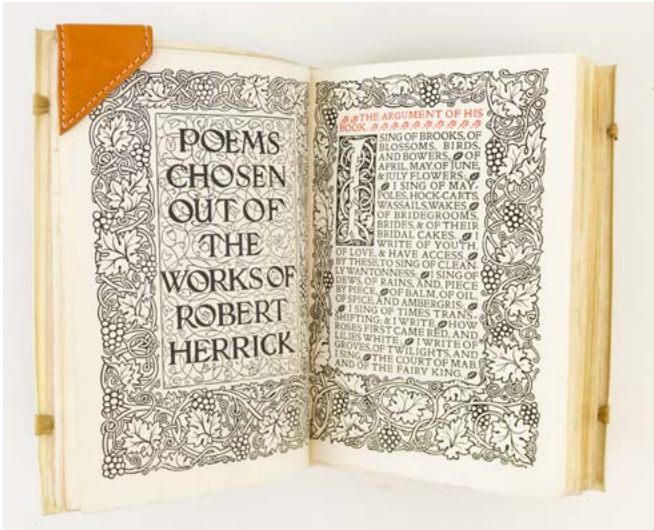
This is an excellent association copy of the Kelmscott edition of Caxton's enduringly popular translation, and one particularly admired by Morris. In a note for the Quaritch catalogue, Morris wrote that "Reynard" was "one of the very best of [Caxton's] works as to style; and being translated from a kindred tongue as delightful as mere language. In its rude joviality, and simple and direct delineation of character, it is a thoroughly good representative of the famous Beast Epic." Reynard the Fox is the hero of a number of popular fables or "bestiaries," first put into a collected form entitled the "Roman de Renart" in 13th century France. Reynard and his animal friends (typically including, among others, a wolf, lion, cat, cock, and rook) mimic human behavior with all its follies, supplying obvious pleasurable edification to the reader. In a typical tale, the fox represents the man who victimizes others and is brought to judgment, yet escapes punishment through the use of his cunning. The provenance here is especially distinguished: Icelandic scholar and Cambridge librarian Eiríkr Magnússon (1833-1913) was the man who taught William Morris Old Norse, and assisted him with his translations of the Icelandic sagas, including "The Story of Sigurd the Volsung," published by the Kelmscott Press in 1897. In 1871, Magnússon and his wife accompanied Morris to their homeland, where the two men toured various sites from the sagas. (CBJ1708)

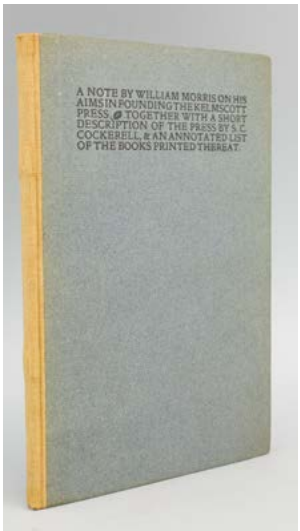
229 (KELMSCOTT PRESS). HERRICK, ROBERT. POEMS CHOSEN OUT OF THE WORKS. (Hammersmith: Kelmscott Press, 1895) 216 x 152 mm. (8 1/2 x 6"). xiv pp, [1] leaf, 296 pp. Edited by F. S. Ellis. ONE OF 250 COPIES ON PAPER (and eight on vellum). Original flexible vellum, yapp edges, gilt titling on spine, original silk ties. Elaborate woodcut title, elaborate border on first page of text, decorative woodcut initials, device on final page. Printed in black and red in Golden type. Front pastedown with evidence of bookplate removal. Peterson A-37; Sparling 37; Gertzman 55; Tomkinson, p. 117. ♦Small crease to vellum near foot of spine, other trivial imperfections, but AN ESPECIALLY FINE COPY, immaculate internally. **\$3,250**



This is a lovely example of a Kelmscott quarto, with content that represents an unlikely Kelmscott publication. Of the four pre-19th century English poets chosen for printing at the Kelmscott Press, three of them—Chaucer, Spenser, and Shakespeare—are obvious selections. Herrick, the only representative from the 17th and 18th centuries, seems an odd choice, partly because of his relatively lesser stature and partly because the

world views of the poet and publisher seem to have had so little in common. As Gertzman says, "Morris would have mistrusted on principle those qualities which made [Herrick] fashionable: his elegant wordplay, his ethereal aloofness from the sordid and mundane, the 'moral-pathetic' vein of his laments for maidens, children, and primroses, his insouciant immersion in holiday festivities and country contentment. [Morris] would [have] disdain[ed] the nineteenth-century taste for such effusions (if not the poems themselves) as sanctioning the social injustices of one's own time by affecting an air of 'dignified' (possibly self-righteous) equanimity." Morris observed to a friend, "I like him better than I thought I should. I daresay we will make a pretty book of it." (Gertzman, p. 124) And so they did: the book is an attractive Kelmscott small quarto, partly because of the great number and variety of woodcut initials used, and the present copy has the very bright, clean condition that is growing increasingly difficult to find. (ST15241)





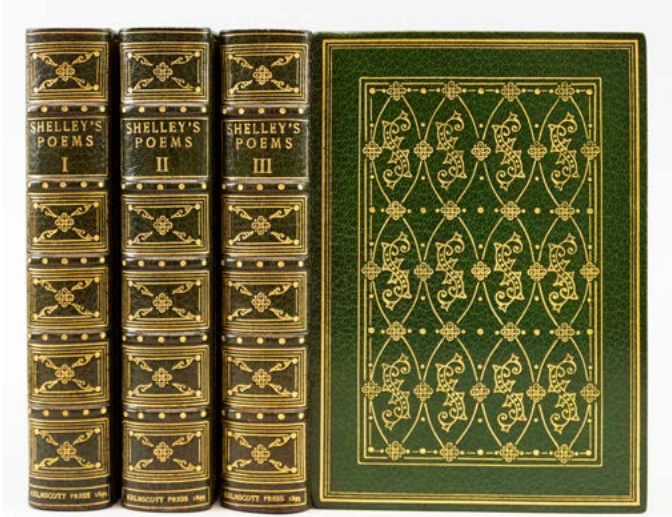
230 (KELMSCOTT PRESS). MORRIS, WILLIAM and SYDNEY CARLYLE COCKERELL. A NOTE BY WILLIAM MORRIS ON HIS AIMS IN FOUNDING THE KELMSCOTT PRESS. TOGETHER WITH A SHORT DESCRIPTION OF THE PRESS BY S. C. COCKERELL, AND AN ANNOTATED LIST OF THE BOOKS PRINTED THEREAT. (Hammersmith: Kelmscott Press, 1898) 210 x 150 mm. (8 1/4 x 5 3/4"). 4 p.l. (including two blanks), 70 pp., [1] leaf (colophon). ONE OF 525 COPIES on paper (and 12 on vellum). Original holland-backed blue paper boards. Elaborate borders around frontispiece and first page of text, the frontispiece drawn by Edward Burne-Jones and cut by William Morris, large decorative woodcut initials, device on last page of text, and one full-page woodcut of ornaments used in the Kelmscott edition of "Love is Enough." Printed in red and black. Peterson A-53; Sparling 53; Tomkinson, p. 121. ♦Slight separation at gutter between first two quires (but the binding entirely sound), a breath of rubbing to corners, otherwise A VERY FINE COPY, quite clean and fresh inside and out. **\$3,000**

Morris tells us here about his admiration for 15th century printed books, saying that "they were always beautiful by force of the mere typography, even without the added ornament, with which many of them are so lavishly supplied." And he says that "it was the essence of [his] undertaking to produce books which it would be a pleasure to look upon as pieces of printing and arrangement of type." This volume is the last to be printed by the Kelmscott Press, and it is the most important contemporaneous source of comment on its founding, operation, and publications. Peterson quotes Newdigate, who says that this is "one of the three books that every student of English book-production ought to read." Copies of the book in fine condition are increasingly difficult to find. (ST13642)



*The Sought-After Three-Volume Kelmscott Shelley,
Mostly Unopened, and in Gorgeous Bindings*

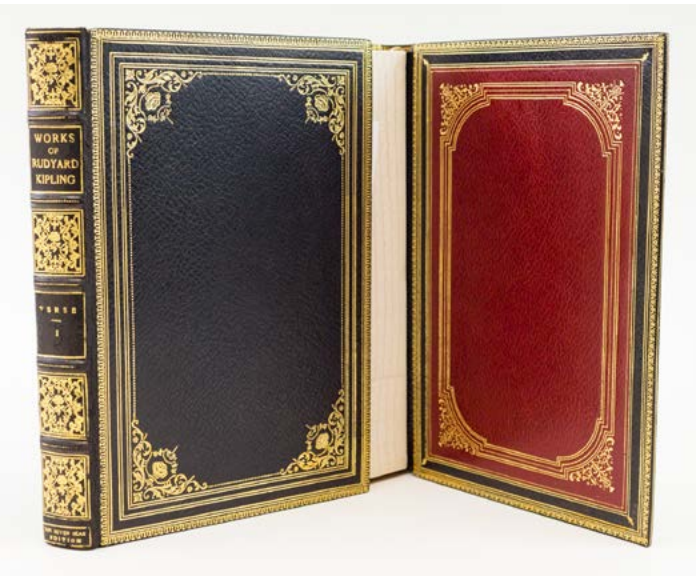
231 (KELMSCOTT PRESS). (BINDINGS - KNICKERBOCKER PRESS BINDERY). SHELLEY, PERCY BYSSHE. THE POETICAL WORKS OF PERCY BYSSHE SHELLEY. (Hammersmith: Kelmscott Press, 1894-95) 210 x 145 mm. (8 1/4 x 5 3/4"). **Three volumes.** Edited by F. S. Ellis. ONE OF 250 COPIES on paper (and



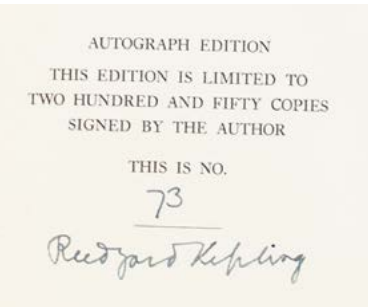
six on vellum). EXTRAORDINARILY HANDSOME DARK GREEN CRUSHED MOROCCO, GILT (stamp-signed "G. P. Putnam's Sons" on front doublure, "The Knickerbocker Press" on rear doublure), covers with French fillet border and central panel diapered in elongated ogival compartments containing a stylized "S," raised bands, spine compartments framed by multiple rules with a quatrefoil at center, gilt titling, LIGHT BROWN MOROCCO DOUBLURES AND ENDLEAVES, top edges gilt, other edges untrimmed and MOSTLY UNOPENED. In the (slightly worn) original(?) chamois-lined green cloth dust jackets and matching slipcase. Ornate wood-engraved double-page opening in volume I and initials and borders throughout by William Morris. Front pastedown with engraved bookplate (by Joseph Winfred Spenceley) of Veryl Preston. Printed in red and black in Golden type. Peterson A-29; Sparling 29; Rollison, "The Kelmscott Shelley and Material Poetics," in The Journal of William Morris Studies (Summer 2004). ♦Spines just slightly (and uniformly) darker, a couple of minor marginal stains in volume II, but AN ESPECIALLY FINE COPY, the bindings lustrous and virtually unworn, the text clean, bright, and mostly unread. **\$15,000**

This is a beautifully bound bibliophile's copy of the much sought-after Kelmscott edition of Shelley's works. Day describes Shelley (1792-1822), one of the giants of the Romantic Era, as "a radical reformer suffused with poetic lyricism and philosophic idealism"—words that could also describe the socialist William Morris, who expressed his own political ideals through his writings, his designs, and his printing press. The passionate, evocative poetry of Shelley found its perfect embodiment in the Kelmscott edition, the press adding a visual complement to the beauty of the language. The text here is set in Golden Type, a 14-point roman, the first of three types designed by Morris for his press. In the 1880s—around the time the Grolier Club was founded—the Putnam brothers established the Knickerbocker Press (and bindery) to produce fine bindings and fine printing for this new market of American bibliophiles. The company, founded by G. P. Putnam in 1841, continued under management of the Putnam family until 1930. The former owner here, steel executive Veryl Preston, was just the sort of distinguished collector whose trade the Putnams sought. See also: a leaf from the Kelmscott Chaucer, as part of our leaf book, described at the front of the catalogue and in #285 below. (ST15224)

232 KIPLING, RUDYARD. VERSE, INCLUSIVE EDITION, 1885-1918. (New York: Doubleday, Page & Company, 1919) 246 x 167 mm. (9 3/4 x 6 1/2"). 3 p.l., v-xiii, [i], 783, [1] pp. **One volume bound in two.** ONE OF 250 COPIES of the Autograph Edition, SIGNED BY AUTHOR. VERY FINE BLACK LEVANT MOROCCO, LAVISHLY GILT, covers with gilt border comprising eight plain and stippled rules and a decorative gilt roll, central panel with elaborate cornerpieces featuring lush scrolling, foliate fleurons, and a large rose, raised bands, spines densely gilt in compartments similarly decorated with rose, foliage, and fleurons, STRIKING CRIMSON DOUBLURES with elaborate gilt framing, watered silk endleaves, top edge gilt. Title page with embossed library stamp of Robert Rutherford. Stewart 467. ♦Joints and spine bands with just a hint of rubbing, but A FINE, LUXURIOUS COPY inside and out. **\$1,900**



This is a handsomely bound copy of the collected verse of Rudyard Kipling (1865-1936), Nobel Laureate and one of Britain's best-known writers, noted especially for his works portraying life on the Indian subcontinent. He also produced nearly 500 poems, written between 1895 and 1918, that reflect his adventurous life, from his formative years in India to his reflections on the tragedies of the First World War. Written for the most part in an alternating rhyme scheme, the poems are usually impassioned and occasionally droll, most often depicting scenes of war or exotic adventure in various locations around the world. Whether we recognize the source, most of us are familiar with many commonly used lines from Kipling's poetry, like "You're a better man than



I am, Gunga Din,” spoken by a British soldier honoring an Indian orderly who was killed in the line of duty. Our edition of “Verse” can be found in the marketplace, but very seldom so decoratively bound, or in the fine condition seen here. (ST15557-15)

233 (LEAF BOOK-INCUNABULA). WENDLAND, HENNING. *ALTE TYPOGRAPHIE UND BUCHKUNST. [OLD TYPOGRAPHY AND BOOK ART].* (Beinwil am See: W. Eichenberger, 1990) Text: 345 x 245 (13 1/2 x 9 3/4”); Portfolio: 485 x 355 mm. (19 x 14”). 109 pp. **One text volume and a portfolio of leaves.** ONE OF 50 COPIES WITH 20 LEAVES (No. 83 of a total of 300 copies, including 50 with 50 leaves and 200 with one leaf). Publisher’s ochre paper-covered boards, black titling on upper cover and flat spine; leaves in a folding linen portfolio with paper label on upper cover. WITH 17 LEAVES FROM INCUNABULA and three from the early 16th century. ♦As new (and with all of the leaves in excellent condition). **\$2,500**

In this excellent overview of early printing in the Western world, Wendland provides three essays from Konrad Haebler on printing in Germany, Italy, the Netherlands, France, Spain, Portugal, and England, as well as commentary on each of the leaves included in the portfolio. These include incunabular leaves from the presses of Günther Zainer (two leaves), Anton Sorg, Johann Schönsperger, Michael Wenssler, Lucas Brandis, Anton Koberger (three leaves), Peter Drach, Johann Mentelin, Johann Grüninger, Pierre le Rouge, Georgius Arrivabenus, Petrus de Plasiis Cremonensis, Johann Veldener, and Peter van Os, and post-incunabular leaves from Claude Davost, Jacques Sacon, and Gerolamo Soncino. (ST15098)

A Fine Leaf Plus the Definitive Text on Italy’s First Printers

234 (LEAF BOOK - INCUNABULA, SWEYNHEYM AND PANNARTZ). HALL, EDWIN. *SWEYNHEYM AND PANNARTZ AND THE ORIGINS OF PRINTING IN ITALY: GERMAN TECHNOLOGY AND ITALIAN HUMANISM IN RENAISSANCE ROME.* (McMinnville: Printed by the Bird & Bull Press for Phillip J. Pirages, 1991) 235 x 159 mm. (9 1/4 x 6 1/4”). 131 pp. FIRST EDITION. ONE OF 233 COPIES (of 241 total).



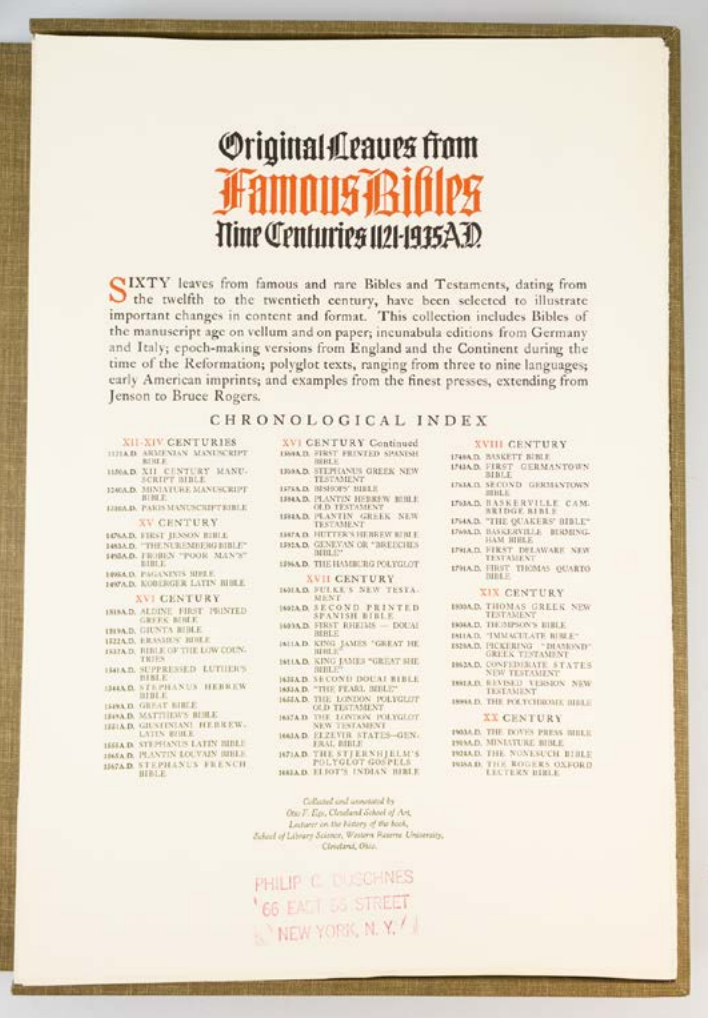
A Campbell-Logan Co. binding of purple quarter morocco, using marbled papers especially designed for this edition by Iris Nevins. Text with four nine-line initials in red and blue (replicating 15th century rubrication), two pages of typographic facsimiles. ACCOMPANIED BY A LARGE FOLIO SWEYNHEYM & PANNARTZ LEAF from the 1471 printing of Nicholas of Lyra’s “Postilla super totam Bibliam.” The book and leaf (which is secured behind a hinged cloth mat) housed in an impressive (15 1/2 x 11 3/4”) navy blue folding cloth box constructed of acid-free materials by Jace Graf of Cloverleaf Studio. Title page printed in black, red, and blue. De Hamel “Disbound and Dispersed” 40. ♦ **\$1,250**

The present leaf book offers an uncommon opportunity for research libraries as well as collectors interested in early printing or in private press work and the book arts to obtain an example of the work of Sweynheim and Pannartz in a form that is handsomely produced and at the same time not prohibitively expensive. Aside from Gutenberg and his immediate associates, there are no figures more important in the early history of printing than Sweynheim and Pannartz, the earliest printers outside Germany. First at Subiaco and later in Rome, they produced an imposing catalogue of first editions of ancient authors, which for the first time systematically exploited the potential of the new technology as a means for disseminating humanistic texts to a large audience. The present scholarly work is the first book to create from the available information a broadly based and detailed picture of the activities of these two printers. The book examines in a full and careful way their lives and achievements within the context of their newly developed craft as well as the humanistic environment they encountered in Rome in the 1460s and 1470s. In the process of his account, Professor Hall challenges a number of widely held assumptions about the origins of printing in Italy. The volume is printed on luxurious mould-made Frankfurt paper by Henry Morris at the Bird & Bull Press, for more than 40 years one of America’s most distinguished private presses. The 14 1/2 x 10 1/2” leaves are in excellent condition, and they show to good advantage the famous and beautiful type Sweynheim and Pannartz first used in 1467, recognized now as the earliest truly roman font.

For another leaf book with four incunabular leaves and a specimen from the Kelmscott Press “Chaucer,” see fold-out at front of catalogue for LETTERS FROM THE 15TH CENTURY: ON THE ORIGINS OF THE KELMSCOTT CHAUCER TYPEFACE. A STUDY, WITH SPECIMEN LEAVES, OF THE INFLUENCE OF THE EARLY GERMAN PRINTERS ON WILLIAM MORRIS’ MASTERPIECE. (STCEH0902b-j)

235 (LEAF BOOK - BIBLES, MANUSCRIPT AND PRINTED). EGE, OTTO. *ORIGINAL LEAVES FROM FAMOUS BIBLES. NINE CENTURIES 1121-1935 A.D.* (Cleveland: For the author, [ca. 1950]) 515 x 355 mm. (20 1/4 x 14”). 2 p.l., 60 matted leaves. Collected and annotated by Otto Ege. ONE OF 100 SETS OF “SERIES B,” with 60 leaves. Loose as issued, housed in original light brown buckram box, black morocco label on upper cover. WITH FOUR MANUSCRIPT LEAVES AND 56 PRINTED LEAVES, as called for, in archival mats with descriptive labels written by Ege. Prospectus and contents leaf with ink stamp of book dealer Philip C. Duschnes. ♦Short split to front joint of clamshell box, which also shows slight wear, but the box still solid and pleasing, and the contents in very fine condition. **\$13,500**

This is an uncommonly seen complete set of one of the great leaf books of the 20th century. As stated on the contents page: “Sixty leaves from famous and rare Bibles



and Testaments, dating from the 12th to the 20th century, have been selected to illustrate important changes in content and format. This collection includes Bibles of the manuscript age on vellum and on paper; incunabula[r] editions from Germany and Italy; epoch-making versions from England and the Continent during the time of the Reformation; polyglot texts, ranging from three to nine languages; early American imprints; and examples from the finest presses, extending from Jenson to Bruce Rogers.” These portfolios were a collaboration between Cleveland Art Institute Dean and lecturer Otto Ege and New York book dealer Philip Duschnes, who specialized in selling individual leaves from manuscripts and early books. In his book “Otto Ege’s Manuscripts,” Scott Gwara observes, “To some, Otto Frederick Ege (1888-1951) is a scandal. In many cases he cut up more-or-less complete medieval manuscripts to supply middle class American connoisseurs with examples of the Book Beautiful. In fact, he created the American market for single leaves, many thousands of which passed through his hands. To others, however, Ege promoted Book Arts as a professional educator and enthusiast who fostered appreciation for medieval book design, including script, illumination, and mise-en-page.” His biblioclasy was anathema to many, but he defended himself, “Surely to allow a thousand people ‘to have and to hold’ an original manuscript leaf, and to get a thrill and understanding that comes only from actual and frequent contact with these art heritages, is justification enough for the scattering of fragments.” Perhaps fittingly, many of his carefully assembled portfolios were themselves broken up, and the leaves sold individually. Just two complete 60-leaf portfolios are recorded at auction this century. (CBJ1771)

236 (LEAF BOOK - BIBLES, AMERICAN PRINTINGS). ZINMAN, MICHAEL, Compiler. THE AMERICAN BIBLE: ORIGINAL LEAVES FROM RARE AND HISTORIC BIBLES PRINTED IN THE COLONIES AND THE UNITED STATES DURING THE SEVENTEENTH, EIGHTEENTH, AND NINETEENTH CENTURIES. (Ardsley, New York: Haydn Foundation for the Cultural Arts, 1993) 580 x 380 mm. (22 3/4 x 15”). **Four volumes.** Collected, described, and with a preface by Michael Zinman; introduction by Mark Noll. ONE OF 100 COPIES. Leaves archivally as well as very attractively matted and housed in four fine hard-shell folding linen portfolios, each with a red morocco label. Prospectus laid in at front of volume I. ♦In mint condition. **\$8,500**



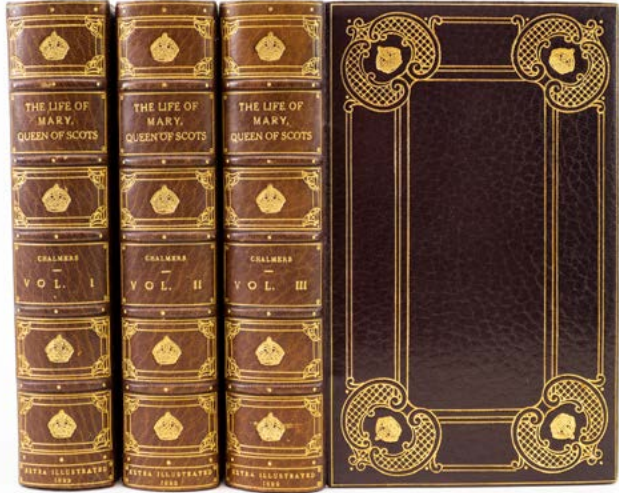
This is a beautifully presented collection of 38 leaves taken from (incomplete copies of) the most significant editions of the Scriptures printed in the present geographical United States, 1663-1878. The four portfolios contain leaves from eight Bibles in the languages of the native peoples of America, 10 Bibles in English of the 18th and then 10 of the 19th centuries, and 10 Bibles in other languages. Each Bible represented has an important place in the printing and cultural history of America. In addition to Eliot’s first Indian Bible in 1663 and to Bibles in Chippewa, Mohawk, Hawaiian, Cherokee, Dakota, and Choctaw, the portfolios contain leaves from the first American Bibles in English, German, French, Spanish, and Hebrew, the first American New Testaments in Greek, Portuguese, Dutch, and Swedish, the first illustrated American Bible, the first printed on American paper and with American-made type, the first Confederate Bible, the first Bible translated by a woman, the first Bible printed for the blind in America, and more. The informative introductory essay, bibliographical descriptions, and commentaries are printed on separate sheets (partly to facilitate display). (CBJ1767)

237 (LEAF BOOK - ZOOLOGY). NISSEN, CLAU. TIERBÜCHER AUS FUNF JAHRHUNDERTEN. [ZOOLOGICAL BOOKS FROM FIVE CENTURIES]. (Zurich: L’Art Ancien S. A. Antiquariat; Munich: Robert Wölfl Antiquariat; Olten: Weiss-Hesse Antiquariat, 1968) The leaves of various sizes, put into mats of uniform size and contained in a case measuring 495 x 362 mm. (19 1/2 x 14 1/4”). 2 p.l., 5-108, [1] pp. No. 42 OF 100 SETS in German (there were an additional 100 sets in English). The leaves uniformly matted; text in original paper wrappers (housed in a pocket in the inside upper cover) and leaves contained in the original folding rough-textured linen case, printed paper label on front cover and spine. WITH ILLUSTRATED ZOOLOGICAL LEAVES FROM 60 DIFFERENT BOOKS, as called for, including woodcuts and engravings of all manner of animals (including two incunabular leaves, and 28 WITH CONTEMPORANEOUS HAND COLORING). ♦Some browning and dampstaining to half a dozen leaves (mostly the earlier ones), other minor imperfections, but in excellent condition as a whole, and with the majority of the leaves in fine or nearly fine condition. **\$5,500**



There are 60 leaves here showing woodcuts, engravings, and lithographs of a wide range of species from the animal kingdom—wild, domestic, and imaginary. The majority of these leaves come from the 18th and early 19th centuries, but there are two incunabular leaves and 14 leaves from the 16th and 17th centuries. Works represented include Pliny, Gessner’s illustrations of fish and fowl, Audubon’s “Birds of America,” and Meyer’s “British Birds.” (ST11799)

238 (MARY, QUEEN OF SCOTS). (EXTRA-ILLUSTRATED SETS). (BINDINGS - BAYNTUN). CHALMERS, GEORGE. THE LIFE OF MARY, QUEEN OF SCOTS. (London: John Murray, 1822) 225 x 140 mm. (8 7/8 x 5 1/2”). **Three volumes.** Second Edition, “corrected and enlarged.” FIRST PRINTING of the third part. VERY PRETTY PURPLE LEVANT BY BAYNTUN (stamp-signed on front turn-in, along with stamp signature of C. E. Lauriat of Boston), covers framed in gilt, with crown ornaments at corners, raised bands, compartments with gilt crown centerpieces, gilt titling, gilt-ruled turn-ins, marbled endpapers, all edges gilt. Housed in a fleece-lined brown cloth slipcase with large paper label covering the back. With five plates and eight illustrations as called for, EXTRA-ILLUSTRATED WITH 34 PLATES of scenery and portraits, many hand-colored and several folding. ♦Spines uniformly faded to brown, a handful of trivial blemishes internally, but A FINE SET, the bindings with few signs of wear and the contents in nearly perfect condition. \$2,500

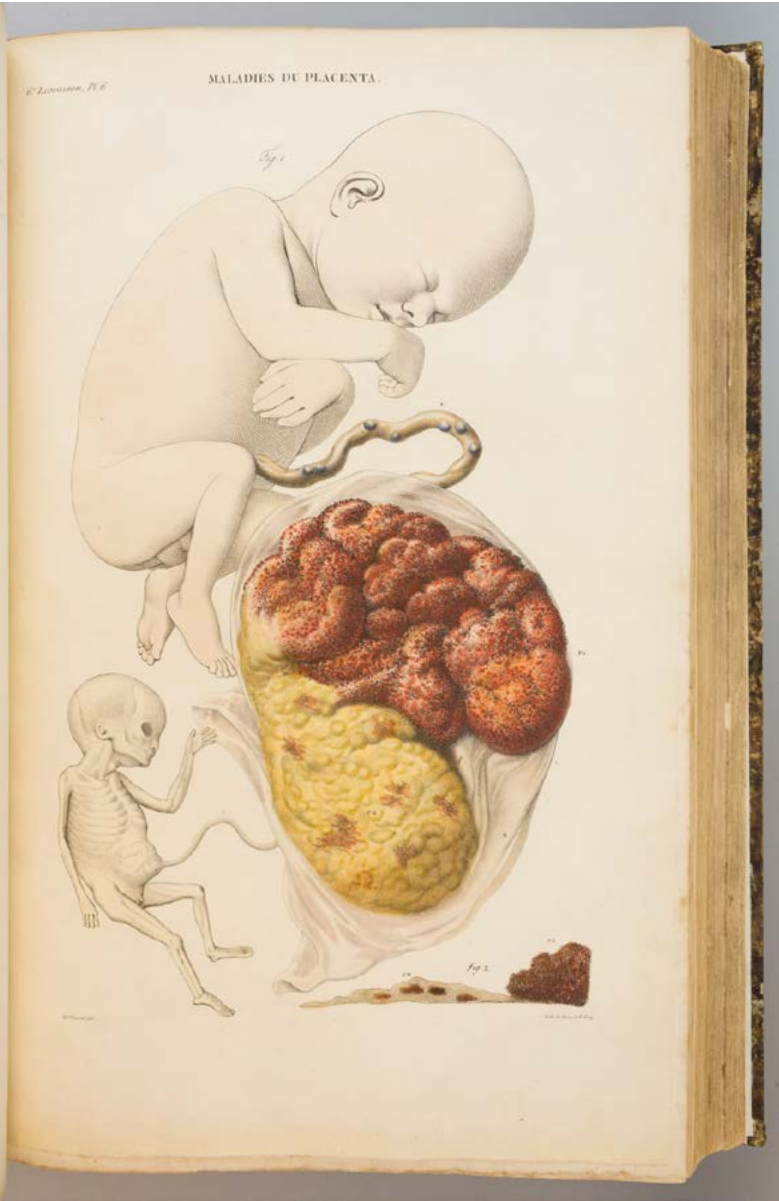
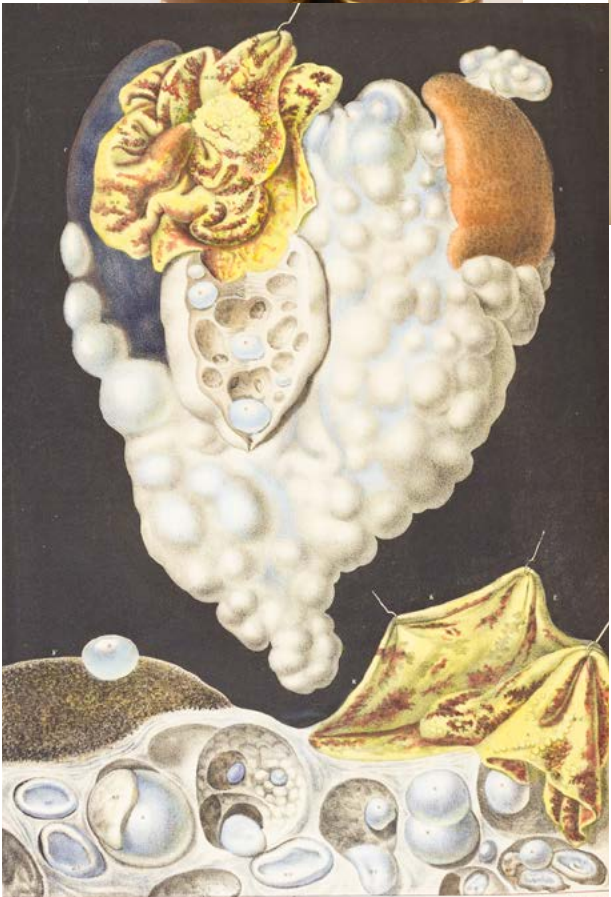
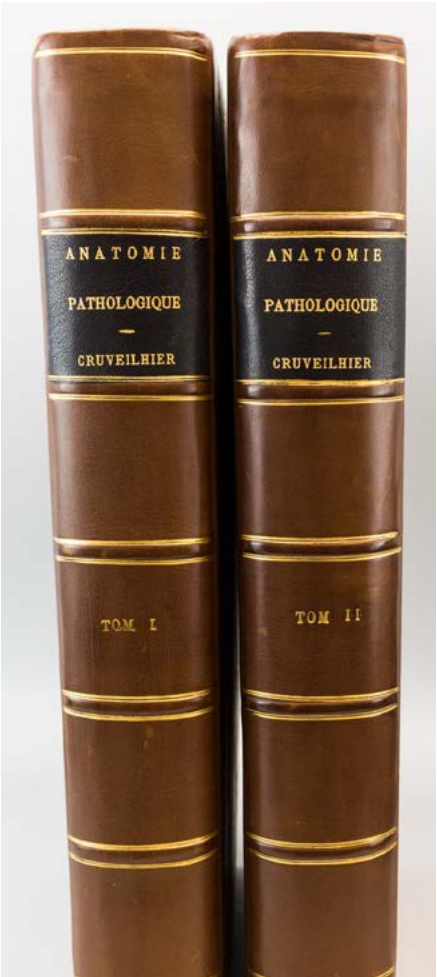


Lavishly extra-illustrated with depictions of the key people and places discussed, this is a sympathetic biography of the tumultuous life of Mary Stuart (1542-87), heir to the crown of Scotland and rival to Elizabeth I for the English throne. Because of her tragic life and her execution, Mary has always been one of the best-known European queens, and accounts of her life vary greatly in their emphasis and impartiality. First published in 1818, the present biography by Scottish antiquarian George Chalmers (1742-1825) is described by DNB as “a work so saturated in sentimental Jacobitism and political prejudice that it has little value as an account. Chalmers . . . saw Mary as the helpless and innocent victim of conspirators, and all her opponents as corrupt and evil. Any historian who took a different view of Mary was mercilessly attacked.” The third volume, published for the first time with this edition, is devoted to memoirs of Mary’s husband Bothwell and of the regents of the Scottish throne following her fall. The regal purple bindings are characteristic of the fine work produced by the Bayntun bindery, founded in Bath in 1894 and now the last of the great Victorian trade binderies still in family ownership. (ST15192a)



One of the Great Works of Gross Anatomy, With Impressive Giant Folio Colored Plates

239 (MEDICINE). CRUVEILHIER, [JEAN]. ANATOMIE PATHOLOGIQUE DU CORPS HUMAIN. (Paris: J. B. Baillière, 1829-42) 486 x 337 mm. (19 1/8 x 13 1/4”). **Two volumes.** FIRST EDITION IN BOOK FORM, bound from the original parts. Contemporary marbled boards backed with recent calf, raised bands flanked by gilt fillets, black morocco labels. WITH 231 LITHOGRAPHED PLATES (two folding) OF WHICH 167 ARE IN COLOR (many heightened with gum arabic), later tissue guards. Garrison & Morton 2286; “Heirs of Hippocrates” 863; Norman 538. ♦Corners and edges somewhat rubbed with some loss of paper (as expected with large picture books), text with variable foxing (persistent, but usually light, never severe, and principally confined to margins), a handful of black & white plates with moderate spotting, additional small defects internally, otherwise quite a commendable copy of a book always found foxed, browned, and worse, our volumes



solidly restored now, the spines unworn, and the text and remarkable plates with no fatal condition problems. \$8,500

Garrison & Morton declares that “the fine illustrations of gross anatomy [seen here] make this one of the greatest works of its kind.” The inaugural professor of pathological anatomy in Paris, anatomist and pathologist Jean Cruveilhier (1791-1874) provided in the present work the first description of multiple sclerosis and an early identification of Cruveilhier’s palsy. Hypertrophic pyloric stenosis and ulceration of the stomach due to hyperacidity were also detailed for the first time here. In “Doctrine of the Nerves,” John A. Spillane called Cruveilhier “the prince of physician-pathologists” and this work a “treasure chest of neurology.” “Heirs of Hippocrates” notes that “this atlas contains some of the finest illustrations of gross pathology ever made.” The plates were done by anatomical illustrator Antoine Chazal (1793-1854), a French painter, engraver, art teacher at Muséum National d’Histoire Naturelle, and great-uncle of Paul Gauguin. This work

was originally issued in 40 parts at nine francs each over a period of 13 years. The parts were ultimately bound together into two volumes, as here, in a print run that, based upon the subscriber’s list, was likely just more than 400 copies. While no stranger to auction rooms, the book—a practical reference book heavily used by professionals—is all too often found with missing plates and/or parts, and in condition that leaves much to be desired. (CJW1310)

Wee, Elegant, Charming, and Sparkling

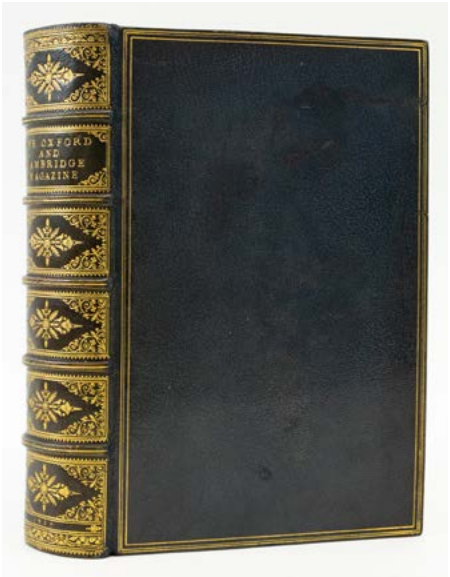
240 (MINIATURE BOOK). THE BOOK OF COMMON PRAYER... TOGETHER WITH THE PSALTER. “THE FINGER PRAYER BOOK.” (Oxford: Printed by the University Press, ca. 1899) 90 x 28 mm. (3 1/2 x 1 1/8”). [3], “4-76” (1 page), 55-343, “344-412” (1 page), 413-599, [1] (blank) pp. Publisher’s flexible RED MOROCCO, upper cover with gilt lettering, flat spine, all edges gilt, ENCASED IN A CHARMING SILVER FILIGREE CASE with hinged handle. Spielmann 154A; Bondy, pp. 131-32 ♦ Binding lightly soiled and rubbed (from friction with the slipcase), a couple of tiny corner creases, but A FINE SPECIMEN, clean, fresh, and bright internally, the original binding entirely sound, and the silver case in sparkling condition. **\$1,500**



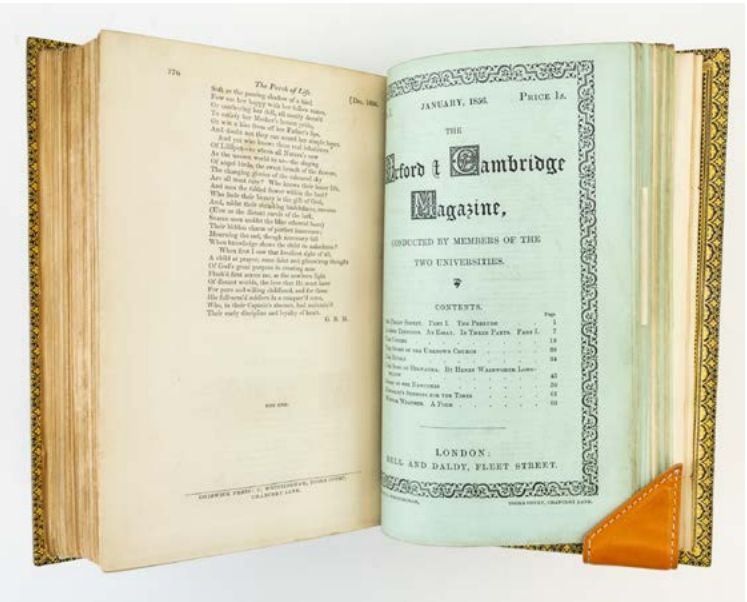
Nestled in its charming and elegant filigree case, this is a miniature prayer book in the “finger size” noted for its scarcity by Bondy and Spielmann. The printer abridged the contents to include just the essentials used in regular worship (the title page says that the book is “without the Calendar, Occasional Services, and the Articles of Religion”), but the work keeps the pagination used in a standard Book of Common Prayer to make it easier for a user to find a desired text (and omissions are marked with a single page giving the range of page numbers not present). The silver hallmarks on the delicately tooled case indicate that it was made in Birmingham (anchor stamp) by David and Lionel Spiers (D&LS) in the year 1901 (“b” stamp) of sterling silver (lion passant). The sons of Jewish immigrants from Poland, the Spiers brothers were prominent businessmen in Birmingham’s vibrant Jewelry Quarter, where they had a thriving business from about 1873 until 1925, when Lionel died, leaving a substantial fortune. The only other copy of this work in a similar case that we could trace at auction sold in 1998 for \$460, all in. (ST15505)

William Morris’ Rarely-Seen First Published Work, with Especially Appropriate Pre-Raphaelite Provenance

241 MORRIS, WILLIAM, DANTE GABRIEL ROSSETTI, EDWARD BURNE-JONES, WILLIAM FULFORD, and others. THE OXFORD AND CAMBRIDGE MAGAZINE FOR 1856: CONDUCTED BY MEMBERS OF THE TWO UNIVERSITIES. (London: [Printed by C. Whittingham at the Chiswick Press for] Bell and Dalby, 1856) 230 x 145 mm. (9 x 5 3/4”). iv, 776 pp., publisher’s announcements, ads, and inserts bound in at rear. **12 issues bound in one volume.** Edited by William Morris and William Fulford. FIRST EDITION. Very pleasing slate blue crushed morocco by Francis Bedford, cover with gilt French fillet border, raised bands, spine compartments gilt with large fleuron centerpiece, curling cornerpieces, gilt titling, densely gilt turn-ins, top edge gilt. Original blue-green paper wrappers and ads for each issue bound in at rear. With ornamental initials beginning each article, and headpieces designed by Charlotte and Eleanor Whittingham, engraved in wood by Mary Byfield. Front pastedown with book labels of John Sparrow and John Gere; verso of front free endpaper with Sparrow’s pencilled note to his executors, bequeathing the volume to his friend Gere. Buxton Forman 1; LeMire A-1.01. ♦ Joints and extremities a little rubbed, repaired short tear to leather on front board, the leaves of a couple of issues lightly browned, otherwise fine, the text clean and fresh, and the binding sound and pleasing. **\$5,500**

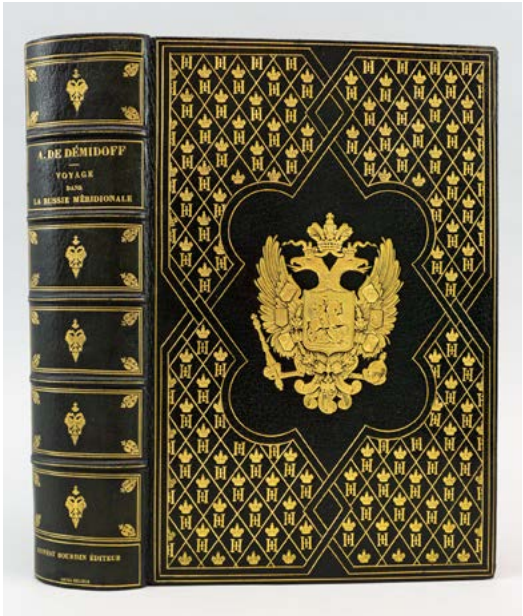


Attractively bound by one of London’s leading 19th century binders, this volume represents the rare first published work of William Morris and the second flowering of the Pre-Raphaelite Brotherhood. It comprises the entire series of 12 issues of the journal founded by Morris, Burne-Jones, and their Oxford set, and our volume is complete with the original wrappers, ads, and inserts. Morris (1834-96) and Burne-Jones (1833-98) had become fast friends at Oxford, and had formed a group they dubbed “The Brotherhood” that included Cormell Price, Richard Watson Dixon, Henry MacDonald, Charles Joseph Faulkner, and Wilfred Heeley, all of whom shared their enthusiasm for Ruskin, Carlyle, Tennyson, the Pre-Raphaelites, and socialism. When Morris came into his £900 per year inheritance in 1855, the Brotherhood decided to use this money to produce a literary magazine, inspired by the 1850 Pre-Raphaelite publication “The Germ,” devoted to aesthetic investigation and social reform. According to Price, the men decided that “there shall be no shewing off, no quips, no sneers, no lampooning in our Magazine . . . [but rather] Tales, Poetry, friendly critiques, and social articles.” Members of the group contributed unsigned articles, poems, and reviews, at least 17 of which can be attributed to Morris, including the first appearance of “The Hollow Land.” Dante Gabriel Rossetti (1828-82), who was employed in 1856 to decorate the Oxford Union with frescoes, struck up a friendship with Morris and Burne-Jones, and contributed three poems, including his well-known “The Blessed Damozel.” As noted in DNB’s article on the Pre-Raphaelite Brotherhood, Rossetti’s “creative partnership with Morris and Burne-Jones would be of global significance. The three joined with Ford Madox Brown, the architect Philip Webb, and two business partners—Peter Paul Marshall and Charles Faulkner—to form Morris, Marshall, Faulkner & Co., a pioneering enterprise in the decorative arts. With Morris and Burne-Jones as its primary designers, ‘the firm’ pioneered the revival of craft techniques in the production of textiles, wallpaper, furniture, and stained glass. . . . Morris and Burne-Jones’s distinctive reinvention of medieval motifs and media was influential on artists and designers across the world.” John Sparrow (1906-92) was a barrister and literary critic who was elected dean of All Souls, Oxford, in 1952. As president and then patron of the Oxford Society of Bibliophiles, he had a lasting influence on a generation of collectors. His bequest of this volume is particularly thoughtful: art historian and Keeper of the Department of Prints and Drawings at the British Museum John Gere (1921-95) wrote his first monograph on the Pre-Raphaelites and had a deep affection for the movement throughout his life. Copies of the original journal are rare in the marketplace, with ABPC and RBH recording just two at auction since 1975. (ST15459)



In Superb Decorative Morocco, Perhaps for Presentation to the Tsar

242 (NICHOLAS I OF RUSSIA). (BINDINGS - GRUEL). DÉMIDOFF, ANATOLE DE. VOYAGE DANS LA RUSSIE MÉRIDIONALE ET LA CRIMÉE PAR LA HONGRIE, LA VALACHIE ET LA MOLDAVIE. (Paris: Ernest Bourdin, 1854) 262 x 170 mm. (10 1/4 x 6 3/4”). xiv, 510 pp., [2] leaves. Second Edition. MAJESTIC DARK BLUE CRUSHED MOROCCO, GILT, BY GRUEL (stamp-signed in gilt at foot of spine), strapwork-framed covers diapered in gilt with lozenge compartments containing the monogram and imperial crown of Russian Tsar Nikolai I, central panel with the imperial arms in gilt, raised bands, spine compartments with double-headed Russian imperial eagle at center and at corners, gilt titling, turn-ins densely gilt, red moiré silk endleaves semé with rows of gilt imperial eagles, leather hinges, all edges red and GAUFFERED WITH ROWS

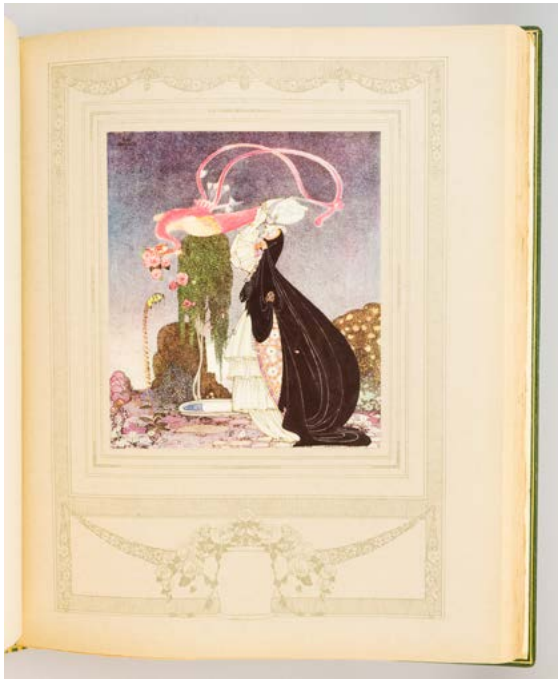
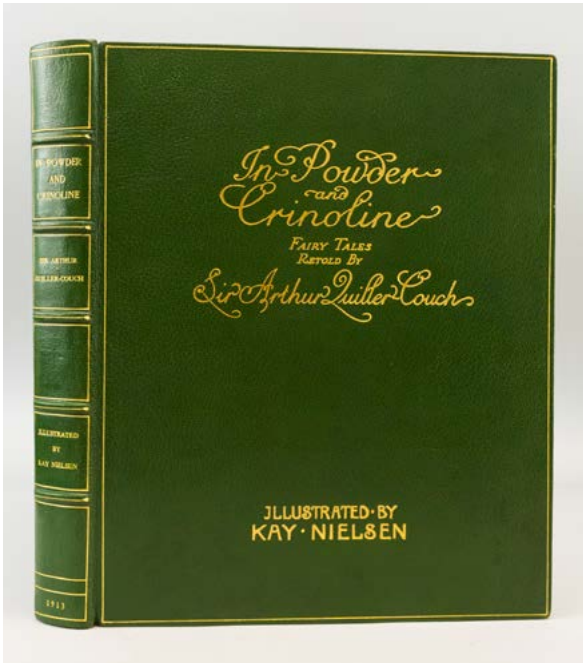


OF GILT IMPERIAL EAGLES. Engraved vignette headpieces, engraved frontispiece portrait of Nikolai I, and 26 engraved plates, 10 of these hand-colored costume plates, the others printed on India paper and mounted on heavier stock, all by Raffet and all with original tissue guards, and two large folding colored maps, as called for. Nerhood, "To Russia and Return" 206; Vicaire III, 166-68; Brunet II, 583. ♦Spine very slightly and uniformly sunned, corners lightly rubbed, isolated small spots of marginal foxing, but A VERY FINE COPY, the text clean and fresh, and the lovely binding very lustrous and showing almost no signs of use. \$5,500

Dedicated to, and perhaps bound for, the emperor of Russia, this is an account of an expedition through lands added to Russia under his reign, organized and funded by the author. Led by engineer and sociologist Frédéric Le Play, Démidoff and 22 scholars and artists travelled through Hungary, Romania, and Moldavia to reach southern Russia and the Crimea in 1837-38. Demidoff first published this travelogue in 1840, with illustrations by his friend August Raffet, who had participated in the adventure. Our second edition was revised and expanded by the author, and the number of plates was increased from 23 to 27. Nerhood notes that it is "a very detailed song of praise for the emperor and all his works," perhaps composed in an effort to gain preferment from that monarch, who was, instead, offended that almost all of the expedition's members were French. Ironically, the present copy was magnificently bound by the leading French binder of the day, with much of the available surface covered with the cipher or insignia of the tsar, and it is tempting to speculate that it was intended as a presentation copy (though perhaps never delivered because of Nikolai's death in early 1855). The son of a wealthy diplomat, Démidoff (1813-70) settled in western Europe as a young man and married Napoleon I's niece. He continued to take an interest in his native land, writing several travelogues and a series of essays aimed at correcting misconceptions about Russia. Artist Auguste Raffet (1806-60) was best known for his lithographs of Napoleon's campaigns, and the engravings here attest to his aptitude for military subjects. (ST15106)



243 **NIELSEN, KAY, Illustrator. QUILLER-COUCH, ARTHUR. IN POWDER AND CRINOLINE.** ([London]: Hodder & Stoughton, [1913]) 318 x 229 mm. (12 1/2 x 9"). xii, 163, [1] pp. FINE GREEN MOROCCO BY SANGORSKI & SUTCLIFFE (stamp-signed on front turn-in), covers with single gilt fillet border, upper cover with gilt titling; raised bands, gilt-ruled compartments, turn-ins with single gilt fillet, marbled endleaves, top edge gilt. WITH 26 COLOR PLATES BY KAY NIELSEN tipped onto gray stock with decorative frames, each with captioned and decorated tissue guards. ♦Two leaves with short closed tear to fore margin, slight browning to edges of leaves, additional trivial defects, but QUITE A FINE COPY, clean internally and in an unworn binding. \$2,750



This is an attractively bound copy of Quiller-Couch's third collection of fairy tales, with consistently winning illustrations by Nielsen. It appears to be a variant of the Edition De Luxe, with two more plates than the trade edition, but it is not signed by Nielsen, as the 500 copies of that edition were supposed to be. The cheeky, somewhat campy illustrations here strongly reflect the influence of Aubrey Beardsley, an artist much admired by Nielsen. An English writer and critic of Cornish descent who published under the pseudonym "Q," Sir Arthur Quiller-Couch (1863-1944) is perhaps best remembered as the compiler of the monumental "Oxford Book of English Verse 1250-1900." The fairy tales in the present volume are "Minon-Minette," "Felicia or the Pot of Pinks," "The Twelve Dancing Princesses," "Rosanie or the Inconstant Prince," "The Man Who Never Laughed," "John and the Ghosts," and "The Czarina's Violet." (ST12683-059b)

*A Very Rare, Beautifully Bound Volume Signed by Longfellow
And Five Other Prominent 19th Century American Poets*

244 **(OLD SOUTH MEETING HOUSE, BOSTON). LONGFELLOW, HENRY WADSWORTH and others. POEMS OF THE "OLD SOUTH."** (Boston: Old South Fair Committee, 1879) 185 x 149 mm. (7 1/4 x 5 7/8"). [2], 35 pp. DELUXE EDITION. HANDSOME CONTEMPORARY DARK BLUE MOROCCO, covers with plain and decorative gilt-ruled borders, corners with gilt acanthus leaves and rose motif, raised bands, spine gilt in compartments with framed floral tools and lettering, RED MOROCCO DOUBLURES with plain gilt rules and cornerpieces with circular blue morocco inlays on a field of gold stippling and scrolls, all within a dark blue morocco frame, cream-colored watered silk endpapers, all edges gilt. Housed in a folding blue cloth chemise with matching slipcase

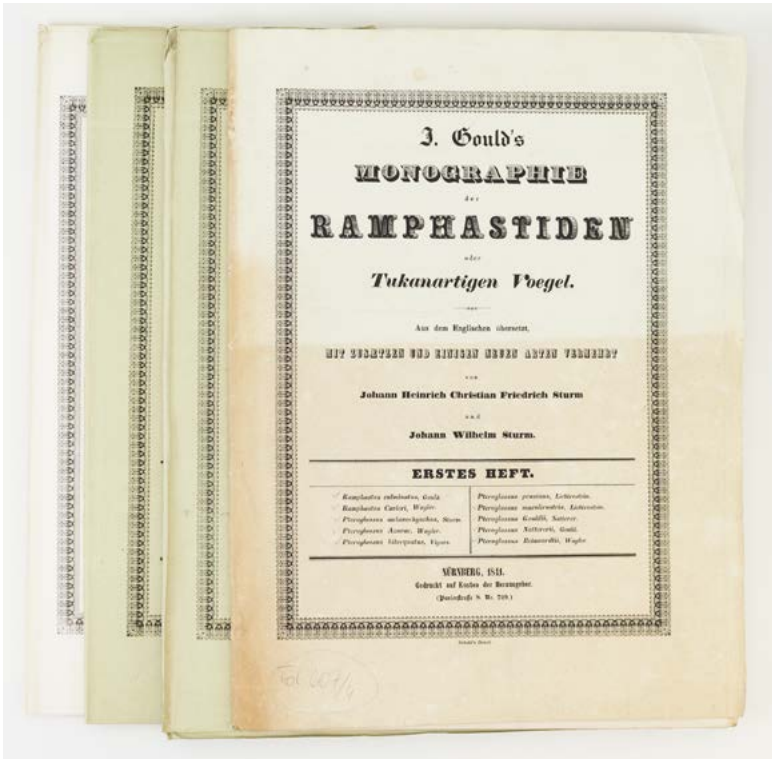


Julia Ward Howe.

backed in light blue morocco, raised bands, compartments with gilt frames and lettering. Engraved frontispiece, title page vignette, decorative initials, and 12 in-text illustrations. THE FACING PAGES OF THE OPENINGS OF THE VARIOUS POEMS SIGNED BY CONTRIBUTING POETS HENRY WADSWORTH LONGFELLOW, OLIVER WENDELL HOLMES, JOHN GREENLEAF WHITTIER, JULIA WARD HOWE, EDWARD EVERETT HALE, AND JAMES FREEMAN CLARKE. BAL 12194B (1877 edition). ♦A VIRTUALLY FAULTLESS COPY, the text immaculate, and the lavishly decorated binding unworn and glittering with gilt. \$4,000

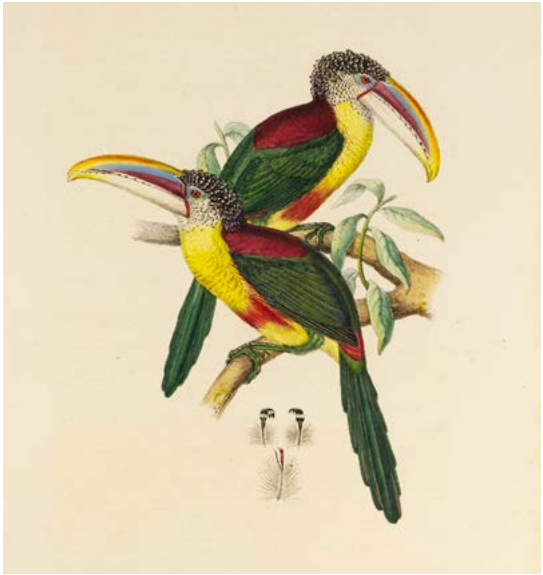
This is the deluxe edition of a work originally published in 1877 (without any autographs), containing the signatures of six major American poets and sumptuously bound in an extremely well-preserved binding. The book was published “for the Benefit of the Old South Preservation Fund” by a committee formed in 1877 to preserve the Old South Meeting House in Boston, an historic Congregational church and important gathering place in the lead-up to the American Revolution. After the Great Fire of 1872, which nearly destroyed the building, the “New” Old South Church was built in Copley Square, and the Meeting House reopened as a museum in 1877. The present work, evidently conceived as a fundraiser for the building, features poems that celebrate the “Old South” by poets who have strong connections to the Boston area. In addition to the signatures of each author, this copy also boasts a luxurious binding. Though unsigned, the quality of the work here is first rate, and was certainly done by a very talented artisan. This autographed edition seems to be very rare on the market: we were able to trace just one other copy at auction. (ST15504)

The Scarce German Edition of Gould's “Toucans” in Publisher's Wrappers



with pencilled notations and stamp of the Nuremberg Natural History Library on verso. Anker 169; Nissen IVB 379; Zimmer, p. 256. ♦Minor stains to paper wrappers, occasional mild offsetting, other trivial imperfections, but A FINE COPY, clean, fresh, and brightly colored. (See also front cover.) \$12,500

This is a very appealing copy of the German version of Gould's work on Toucans, with beautifully colored plates, and with the unusual opportunity to appreciate the degree to which hand coloring enhances the reader's experience. Our copy has three additional plates in black & white (like the plates in the online BSB copy), allowing

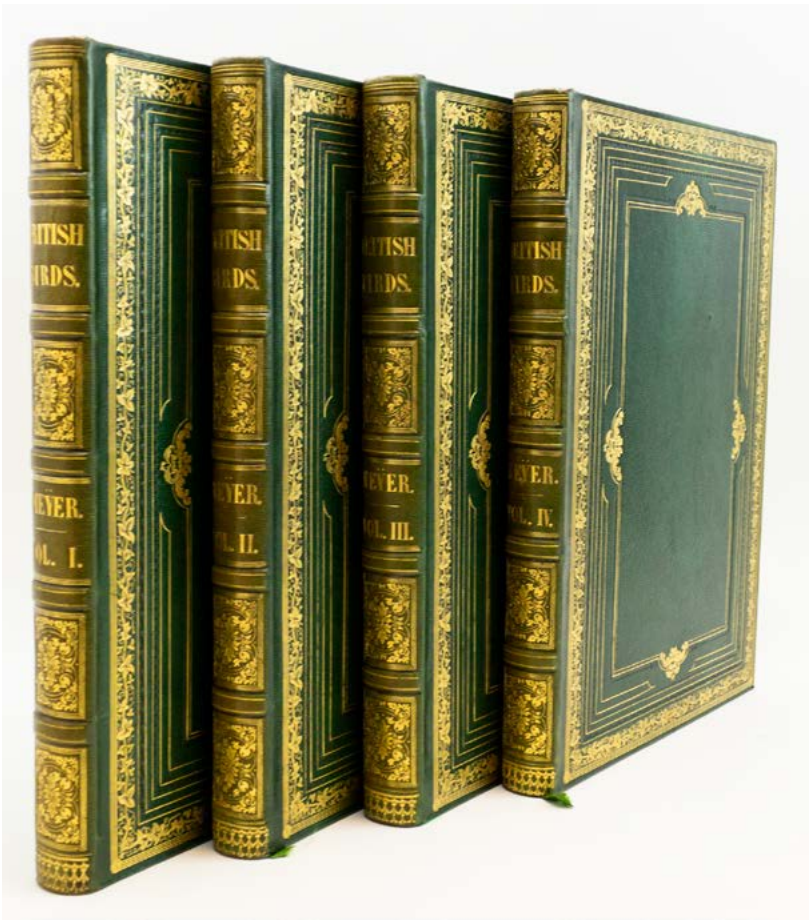


one to contrast the difference between colored and uncolored plates, and the extent to which the artful hand coloring brings the exotic birds to life. Zimmer notes that “the principal part of the general text is based on Gould’s ‘Monograph of the Ramphastidae,’ 1833-35, of which it is, in places, a literal translation; but considerable [sic] of the matter is rewritten or revised and there are additional species described here for the first time. The plates are sometimes redrawn and reduced from Gould, but often altered or designed afresh, while the illustrations of the new species are entirely new.” Added to the Gould text is a translation of Richard Owen’s article on toucan anatomy, with additional comments by Rudolph Wagner, accompanied by two plates of toucan skeletons and bills. The German edition is scarcer than the English version, with ABPC and RBH finding five copies at auction since at least 1975, as opposed to more than 70 copies of the English edition. Because this work was issued in parts over several years, collations vary. While Zimmer calls for 42 leaves, he also reports that the Ayer Library copy included the prospectus, not present here; perhaps that was included in his count. (ST15085)

An Especially Fine Copy of One of the Most Beautiful English Ornithological Books

246 (ORNITHOLOGY). (COLOR PLATE BOOKS). MEYER, HENRY LEONARD. ILLUSTRATIONS OF BRITISH BIRDS. (London: Longman & Co, [1837-44]) 372 x 270 mm. (14 5/8 x 10 5/8”). **Four volumes.** FIRST EDITION, Second Issue (title pages in first state, with diacritical marks over the author’s last name and with no period after the publisher’s name). VERY FINE CONTEMPORARY EMERALD GREEN MOROCCO, GILT, covers framed in the Romantic style with multiple plain and decorative gilt rules, and foliate rolls in gilt and in blind, raised bands, spine compartments densely gilt, with fleuron centerpieces surrounded by swirling foliage, gilt titling, gilt-ruled turn-ins, pale yellow embossed endpapers, leather hinges, all edges gilt. WITH 319 HAND-COLORED PLATES: 313 as called for in the contents lists, plus one additional plate each of the heron and the blackbird, and four plates depicting eggs, all with original tissue guards. Mullens and Swann, pp. 402-03; Wood, p. 462 ♦Spines uniformly sunned to a soft olive green, a couple of boards with small spots of mild chafing, extremities a little rubbed, isolated mild foxing, but A LOVELY COPY, the plates clean, fresh, and bright with vivid coloring, and the handsomely decorated bindings with only trivial wear. \$19,500

Published in 79 parts under the special patronage of Queen Victoria and Prince Albert, this is a most desirable issue of “one of our most valuable illustrated works” on British ornithology. Mullens and Swann Wood describes it as “the finest and most complete atlas of portraits of British avifauna (with their eggs) ever published.” Mullens and





Swann notes that it is “identical in appearance [to the first issue] but is printed on stouter paper, and has a number of plates containing figures of eggs in the lower comers which are not in the first issue.” Our copy also has additional plates for eggs of four species, and two additional plates illustrating the heron and the blackbird. All plates are lettered with the common name of the bird, its Latin classification, and a couple of lines about its size, habitat, and diet. The illustrations were drawn after nature by Meijer and his wife—some from living subjects kept by the artist—and were hand colored by their three daughters. Mrs. Meijer was an accomplished artist and, in addition to creating many of the original drawings, she also drew many of the plates on the stones for lithographing. Born in Amsterdam, Meijer (d. 1864) came with his father to England in 1806, after Napoleon made his own brother Louis king of Holland. He married Mary Anne Moor in 1830, and they set up house in Surrey, where Meijer pursued his twin passions as an artist and a naturalist. The present work has a complex bibliographical history, and appears in the market with anywhere from 313 to 320 plates (the latter copy had one more plate depicting eggs than ours). Mullens and Swann notes that hardly any two copies of the folio edition (there was also an octavo edition) are alike. W. G. Hale did an intensive study of the publication history, and attributes these variations to the extended period and haphazard manner of publication, and

to the continual improvements to the illustrations. Our copy seems to have been compiled near the pinnacle of the Meijers’ achievement, as it features numerous illustrations of eggs, superb impressions (a quality that deteriorated with the later second edition/third issue), and outstanding hand coloring. Such sets are rare in the marketplace. In terms of convincing and beautiful illustrations, the book holds its own with other famous ornithological publications, no matter their language; it is not a rare book, but a copy like the present one—very handsomely bound and especially well preserved—is extremely difficult to find. (ST15464)



**An Unusually Attractive Unrestored Contemporary Copy
Of the First Outstanding American Color Plate Book**

247 (ORNITHOLOGY). (COLOR PLATE BOOKS). WILSON, ALEXANDER [and GEORGE ORD]. AMERICAN ORNITHOLOGY; OR, THE NATURAL HISTORY OF THE BIRDS OF THE UNITED STATES. (Philadelphia: Bradford and Inskeep; Samuel F. Bradford, 1808-14; 1824) 353 x 270 mm. (14 x 10 5/8”). **Nine volumes.** FIRST EDITION of volumes I-VI and IX (with Sabin’s First Issue points for volume I); volumes VII-VIII from the reissue of 1824. 19th century red straight-grain morocco, gilt and blind-tooled borders, raised bands, compartments tooled and lettered in gilt, gilt dentelles. WITH 76 FINE HAND-COLORED PLATES AFTER ILLUSTRATIONS BY THE AUTHOR. Title page and a few other leaves with small embossed stamp of the Pavlovsk Museum (in Cyrillic); volume I with the bookplate of Herbert McLean Evans on pastedown; some evidence of removed bookplates or labels in a few volumes. “Fine Bird Books,” pp. 155-57; Anker 533; Zimmer,



pp. 679-81; Bennett, p. 114; Reese 3; Sabin 104596 & 104597. ♦Edges and corners a bit rubbed, spines slightly sunned, some faint scratches and a few minor stains on the boards, but THE ORIGINAL UNRESTORED BINDINGS REMARKABLY WELL PRESERVED AND ALTOGETHER ATTRACTIVE. Some minor offsetting from the plates, a touch of soiling to title page of volume I and plates 23 and 24 in volume III, about half the pages in volume VI noticeably foxed and toned (as in all copies we could trace, because of different paper stock used), but the other volumes IN UNUSUALLY FINE, BRIGHT, CLEAN CONDITION INTERNALLY, AND ALL OF THE PLATES (even those in the sixth volume) CLEAN, SMOOTH, AND PLEASING. **\$24,000**



This is an unusually attractive contemporary copy of a foundational work in the study of birds, the first scientific work with color plates published in America, and the inspiration for Audubon’s epoch-making work on the subject. Although a few books on American ornithology were published in Europe prior to the present work, this set was far superior both in artistry and in the quality of the scientific information it contained. It was also enormously influential to generations of ornithologists that came after Wilson. Serendipitously, as DNB tells us, Wilson (1766-1813) actually met Audubon on a trip in 1810, during which the author gathered sketches of new birds and



advertised the volumes he had already published. Although Audubon lacked the funds to purchase a set, “seeing what Wilson was achieving inspired [him] to publish his own illustrations after Wilson’s death.” We may hardly wonder at the young Audubon’s amazement; according to Bennett, this was “the first truly outstanding American color plate book of any type” and is “absolutely basic as a collectors’ item, [while being] somewhat unjustly overshadowed by the enormous and more beautiful Audubon giant folios, actually printed in Great Britain.” Volumes I-VII were all published during the author’s lifetime, while Volumes VIII-IX were issued after his death by his friend and editor George Ord (who wrote the text for the final volume, though using Wilson’s original plates). Ord (1781-

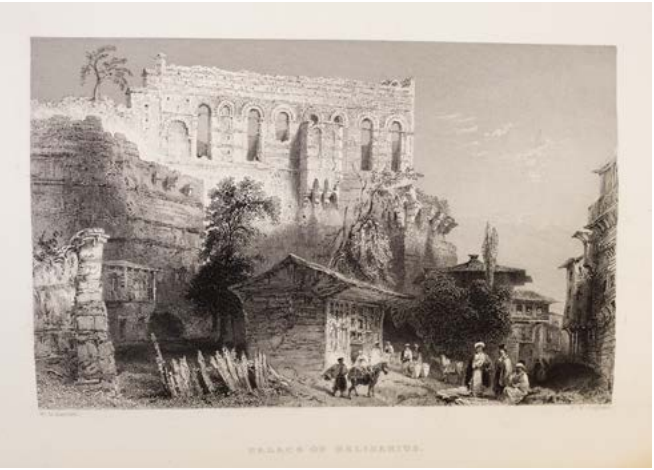
1866) later reissued Volumes VII-VIII in 1824 with revised nomenclature and other changes to the text. Our copy contains these two reissued volumes, along with the first editions of the others. (Apparently this make-up is not uncommon—Zimmer notes the same composition in the Newberry’s copy.) Our set has a distinguished provenance, containing the stamp of the Pavlovsk Museum, once a great palace constructed by Catherine the Great for her eldest son. The more recent bookplate belongs to the noted embryologist Herbert McLean Evans (1882-1971), whose vast collection of books related to science and medicine went mainly to the Harry Ransom Center. This work is almost always found with significant browning and foxing; in our set, only Volume VI contains such condition issues (as is virtually always the case), while the remaining volumes are remarkably well preserved. (ST13994)

With a Tipped-in Blunt Letter from the Authoress

248 **PARDOE, MISS [JULIA]. BARTLETT, WILLIAM H.,** *Illustrator.* *THE BEAUTIES OF THE BOSPHORUS.* (London: Published for the proprietors, by George Virtue, 1838) 298 x 220 mm. (11 1/4 x 8 3/4”). [iv], 164 pp. FIRST EDITION. Contemporary half-calf over rose-colored cloth by John Gray of Edinburgh (with his ticket on front pastedown), raised bands, spine gilt in compartments. With frontispiece portrait of the author, engraved title, and 79 plates after William H. Bartlett, including one map of the area. Front free endpaper with tipped-in letter signed by the author; with two-page biography of the author and transcription of the letter loosely laid in. Ross, pp. 43-44; Blackmer Catalogue 888; Hunnisett, p. 114. ♦Spine and top edge of covers just slightly faded, silk with a little minor spotting, contents with scattered light foxing (mostly confined to margins and versos of plates), persistent light marginal stain in upper gutter, but these issues all quite minor, and on the whole a clean, solid, attractive copy with no major defects. **\$1,250**



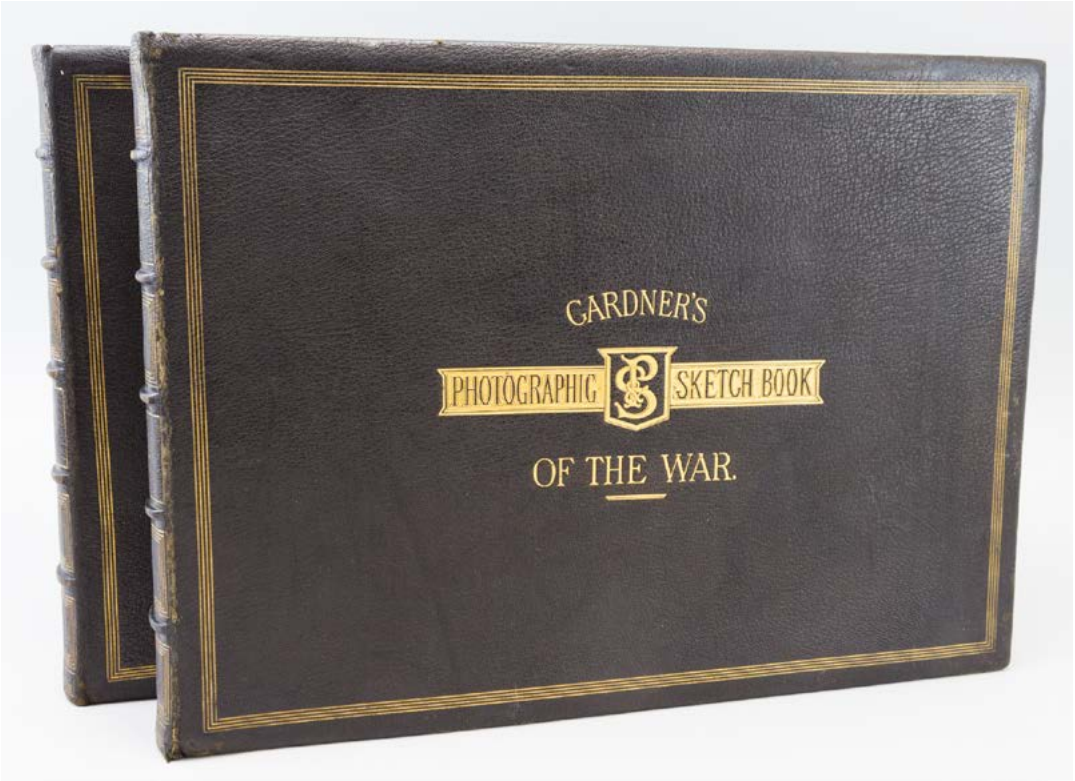
This is a notable item for at least three reasons: it was one of the major books in the canon of illustrated volumes produced by Bartlett; it was significant as an early work on the region by a woman; and (in the words of the Blackmer Catalogue) it “had much influence in terms of increasing popular appreciation of its subject.” Reviewers praised Bartlett’s work as Virtue published volume after volume, the illustrations of which—varied and picturesque—reminded readers of places as far apart as the Golden Horn and the Catterskill Falls. About the region depicted in the present work, Ross quotes a letter from Bartlett to William Beattie, in which he describes Constantinople and surroundings as “a vast phantasmagoria—very much like a moving diorama full of scenes from fairy tales.” A writer of fiction, biography, and travel accounts, Pardoe (1806-62) devoted her adult life to unremitting study



and literary production. The “Feminist Companion” indicates that her travel books (including this one, but especially her work dealing with Hungary) were well researched, and even if they are “somewhat florid,” they are also “sympathetic to unfamiliar customs and beliefs.” This is a common book, but our volume is distinguished from other copies by its condition (without any extensive foxing as is often the case) as well as the tipped-in letter from Pardoe to someone associated with Harper’s Magazine, regarding possible contributions to the periodical. Her tone is delightfully frank, noting that she would “forward [a submission] with pleasure if I have time to do so,” but warns that she “must in all cases select my own subjects.” (ST15199f)

*One of the First and Greatest American Photographic Books,
And Perhaps the Most Important Book to Come out of the American Civil War*

249 **(PHOTOGRAPHY - CIVIL WAR). GARDNER, ALEXANDER.** *GARDNER’S PHOTOGRAPHIC SKETCH BOOK OF THE WAR.* (Washington: Philip & Solomons, [1866]) 320 x 425 mm. (12 1/2 x 16 3/4”). **Two volumes.** FIRST EDITION. Original publisher’s black morocco over heavy boards, upper covers with gilt titling, publisher’s monogram, and triple-ruled gilt borders, spines with raised bands and gilt compartments. WITH 100 ALBUMEN PRINTS DEPICTING IMAGES OF THE CIVIL WAR, each mounted on larger sheets of card stock within a lithographed frame and captioned, and each preceded by a descriptive letterpress leaf. Front free end paper of first volume with a gift inscription dated 1867. Howes G-64; Sabin 26635. ♦Slight rubbing to corners and covers, lower boards and a small section of the upper board of Volume II with some dampstaining, one photograph with minor water damage (but only slightly wrinkling and lightening the image), blank flyleaves (front and rear), title pages, and two leaves of introductory text with moderate dampstaining to the top third of the leaves (the stains somewhat darker in the second volume), light scattered foxing and dampstaining affecting the head or tail edge of the photo mounts, occasionally touching the printed frames, a little light fading (no more than a half inch) just to the edges of some images, but AN EXCELLENT COPY despite these imperfections, the





large bindings very attractive overall, entirely solid, and showing very little wear, and the images generally clean, clear, and with little of their powerful impact diminished. **\$125,000**

This is one of the first and greatest American photographic books ever published, and considered by many to be the most important book to come out of the American Civil War. It includes such memorable images as "President



Lincoln on Battle-Field of Antietam," "A Harvest of Death," and the famously controversial "Home of a Rebel Sharpshooter, Gettysburg," which depicts a fallen soldier and his rifle and is now believed to have been partially staged by the photographer. In addition to his "Sketch Book," Gardner (1821-82) is also remembered for his iconic photographs of President Lincoln, and he was the only photographer admitted to the execution of those conspirators involved with that president's assassination. The present work was issued in a very small number (by most accounts no more than 200 copies) and was extremely expensive to produce because of the large number of images involved. The few similar examples at auction in the last 10 years have fetched upwards of \$200,000 or more. (CJN1603)

The Definitive Work on Pochoir

250 (POCHOIR). SAUDÉ, JEAN. TRAITÉ D'ENLUMINURE D'ART AU POCHOIR. [TREATISE ON THE ART OF POCHOIR]. (Paris: Aux Editions de l'Ibis, 1925) 328 x 256 mm. (12 7/8 x 10 1/8"). 4 p.l., iii-xxiv, [ii], 74 pp., [3] leaves. With introductory notes by Antoine Bourdelle and Lucien Descaves. No. 431 OF 500 COPIES, SIGNED BY SAUDÉ. Loose as issued in publisher's blue-gray paper portfolio backed with matching cloth, upper cover with printed gilt titling and onlaid brightly colored pochoir color print, lower cover with onlaid pochoir roundel, pochoir endpapers. Without the publisher's slipcase. With title page vignette, headpieces and tailpieces, and numerous illustrations in the text (all colored using the pochoir technique), 14 engraved figures demonstrating the steps in the pochoir process, and 30 RICHLY COLORED POCHOIR PLATES, comprised of a full-page sample of the Chapuis-designed endpaper, and 29 other plates depicting 20 subjects, four of these in multiple states, as called for, many with tissue guards. Fry "Art Deco Designs in Color," p. 2. ♦The fragile paper boards somewhat soiled, rubbed, and marked, with a bit of wear along joints, but entirely solid; one plate with minor crease to fore margin and a couple of small closed tears to same, otherwise a fine copy internally, clean and fresh, with vibrant colors. **\$3,000**

This is the definitive work on the pochoir technique, in which stencils are used to create a fine colored print. Centered in Paris, the process rose to prominence in the 1890s and was particularly popular in the first 30 years of the 20th century, the method being widely used in Art Nouveau and Art Deco prints. It was employed by such artists as Picasso, Matisse, and Miró to produce prints of their works, and most of the iconic color illustrations and posters of the period were products of pochoir. Jean Saudé was the undisputed master of this technique, training with André Marty before establishing his own atelier, Ibis, in 1900. In the present work, Saudé explains each step of the painstaking process, which is both



time-consuming and labor-intensive. Stencils are cut by the decoupeur and the pigments are applied by colorists; the plates shown here in multiple states demonstrate the various stages of coloring before the print is complete. Pochoir coloring is still considered hand coloring, as no part of the process is mechanized. The brilliantly colored illustrations here include works by prominent artists of the day, including Benedictus, Chapuis, Lepape, Madelaine, Morisset, Rodin, and Sem. (ST12683-281)

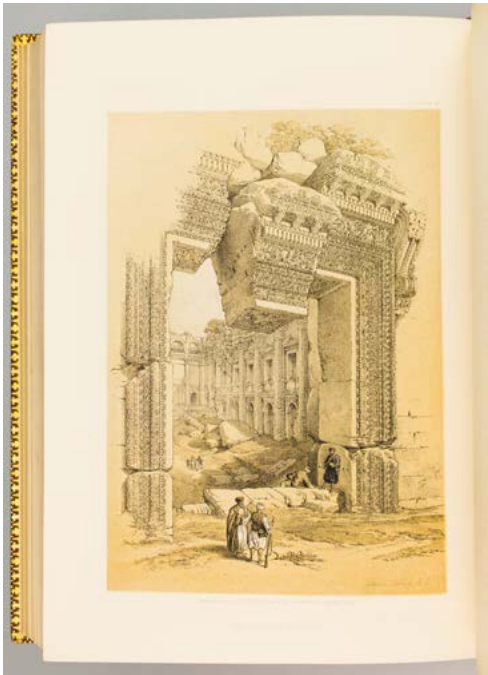
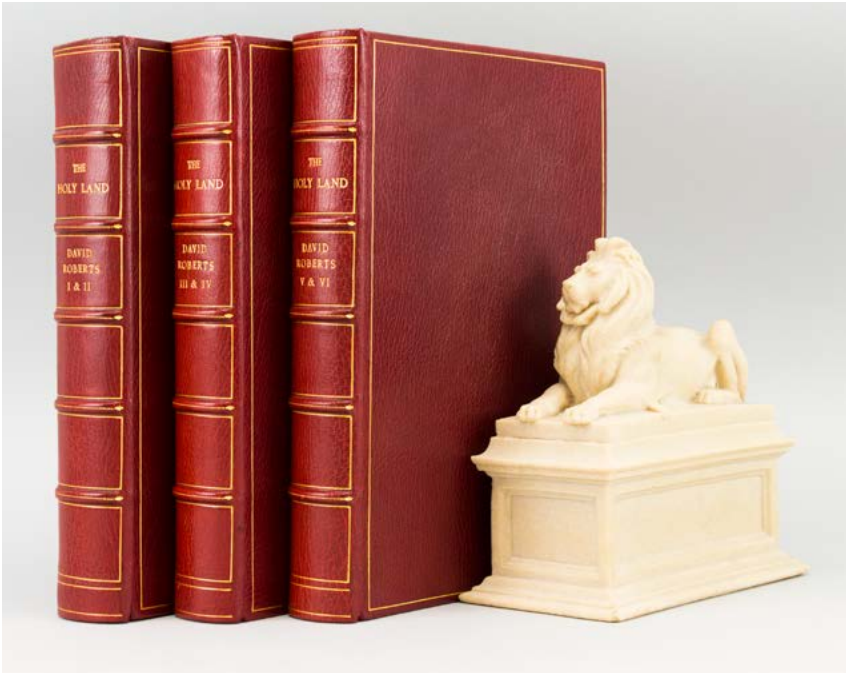
251 RACKHAM, ARTHUR, Illustrator. SWINBURNE, ALGERNON CHARLES. *THE SPRINGTIDE OF LIFE.* (London: William Heinemann, 1918) 286 x 232 mm. (11 1/4 x 9 1/8"). ix, [i], 132, [2] pp. With a preface by Edmund Gosse. No. 369 OF 765 COPIES SIGNED BY RACKHAM. Very attractive red three-quarter morocco, gilt (stamp-signed "Putnams" along rear turn-in), raised bands, spine handsomely gilt in compartments formed by plain and decorative rules, quatrefoil centerpiece surrounded by densely scrolling cornerpieces, sides and endleaves of rose-colored linen, top edge gilt. With numerous black and white illustrations of cherubic children in the text, and NINE COLOR PLATES, as called for, all tipped onto brown paper and with letterpress guards. Front pastedown with morocco bookplate of W. A. M. Burden. Hudson, p. 170; Latimore & Haskell, pp. 48-49. ♦Just a hint of offsetting from the brown mounting paper, otherwise A VERY FINE COPY, BRIGHT, FRESH, AND CLEAN INSIDE AND OUT, with only the most trivial of imperfections. **\$2,250**



This collection of Swinburne verses written for and about children was published near the end of the four years of horror known as the "War to End All Wars"; its innocent subject matter—not exactly what the bohemian Swinburne was best known for—combined with Rackham's sweet drawings of babies and toddlers constituted just what a war-weary public was seeking. Writer Edmund Gosse told Rackham, "This volume will not merely be the best book of the present art-season, but a joy to all sensitive people for years and years to come." (Hudson) The limited edition had an additional plate (the frontispiece) not included in the trade edition. (ST11778d)

The First Affordable Edition of Roberts, Finely Bound, and as Clean as One Could Hope for

252 ROBERTS, DAVID, Illustrator. CROLY, GEORGE. *THE HOLY LAND: SYRIA, IDUMEA, ARABIA, EGYPT, & NUBIA.* (London: Day & Son, 1855-56) 285 x 195 mm. (11 1/8 x 7 3/8"). **Six volumes bound in three.** Second (First Small Folio) Edition. Fine 20th century crimson crushed morocco by Zaehnsdorf for Asprey & Co. (stamp-signed on front turn-in), boards with simple gilt-rule border, raised bands, spine compartments ruled in gilt, gilt titling, densely gilt turn-ins, marbled endpapers, all edges gilt. 250 FINE TINTED LITHOGRAPHED PLATES, MOSTLY OF VIEWS OF THE HOLY LAND, by Louis Haghe after Roberts (a few with hand coloring), including engraved titles, two engraved maps, and an engraved portrait of Roberts. Abbey, "Travel" 385, 388, and 272; Blackmer 1432; Tobler, p. 229. ♦Text leaves with faint overall darkening (due to paper quality), isolated small patches of foxing or minor smudges to margin of plates, otherwise AN ESPECIALLY FINE



SET, the text entirely clean, smooth, and fresh, the bindings unworn, and THE IMAGES VERY CLEAN, RICH, AND ENTIRELY WITHOUT FOXING. **\$11,000**

This is a remarkably clean and bright copy, in a very pleasing binding, of one of the great travel books from the Victorian heyday of the genre. Roberts (1796-1864) started out painting houses and then theatrical scenery, but soon developed a reputation for paintings and lithographs of exotic scenery. His "Holy Land" is one of the most famous English illustrated books of the century. Its success was due in part to its lavishness, but certainly also to "Roberts' great accuracy as a draughtsman, his strong sense of country and place [and] . . . his love of architecture." (Houfe) Abbey says that "Haghe's skillful and delicate lithography, and his faithful interpretation of Roberts's draughtsmanship and dramatic sense, combine in what are undoubtedly remarkable examples of tinted lithographic work. . . . one feels that the colossal subjects and broad vistas were ideally suited to Roberts's talent, trained as he was in theatrical scene-painting." Ours is an especially appealing copy of a work often disfigured with foxing. (ST13590)

An Unopened Copy in the Original Wrappers of the First Printing of "Cyrano"

253 ROSTAND, EDMOND. *CYRANO DE BERGERAC.* (Paris: Eugène Fasquelle, 1898) 200 x 140 mm. (7 3/4 x 5 1/2"). 6 p.l, [13]-225 pp., [1] leaf (first and last leaves blank). FIRST EDITION, First Printing. Publisher's original light green paper wrappers, ENTIRELY UNOPENED. With early glassine wrapper. In a later cloth clamshell box. ♦Rear cover with a hint of smudging and rumpling, a touch of fraying to tail of spine, but AN EXTREMELY FINE COPY, never read and little changed since the day it left the press. **\$6,500**

This is a remarkable unopened copy of Rostand's influential and enduringly popular verse play in five acts. A theatrical triumph from its opening night, "Cyrano" was quickly translated into multiple languages, and brought to English the untranslatable term, "panache." Rostand (1868-1918) wrote a number of successful plays, often, like "Cyrano," based on figures from French history. While copies appear on the market with some regularity, one is very unlikely to find one in closer to original condition than the present volume. (CBJ1758)



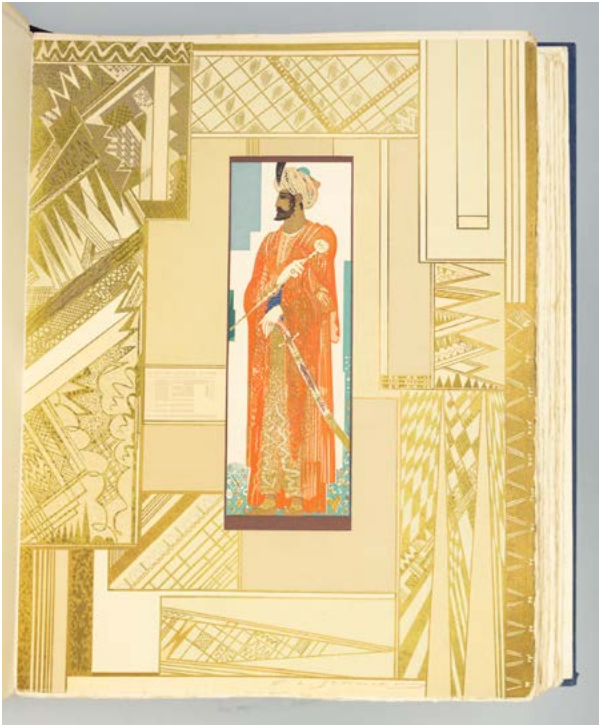
The First Edition in English of a Dearly Loved Children's Story, Now Seen as One of the First Environmental Novels

254 SALTEN, FELIX. *BAMBI, A LIFE IN THE WOODS.* (New York: Simon & Schuster, 1928) 223 x 132 mm. (8 x 5 1/4"). 293, [1] (ads) pp. Translated by Whittaker Chambers. Foreword by John Galsworthy. FIRST EDITION IN ENGLISH, First Printing (July, 1928). Very pretty light green morocco (stamp-signed "Asprey" on rear turn-in), upper corner of covers with concentration of gilt leaves extending outward, raised bands, compartments with gilt leaves and lettering, pictorial endpapers bound in at rear, gilt tooled turn-ins, all edges gilt. With 26 full-page illustrations by Kurt Wiese. ♦Spine very lightly sunned, small half-inch marginal repair at bottom of p. 61, otherwise in pristine condition inside and out. **\$2,400**



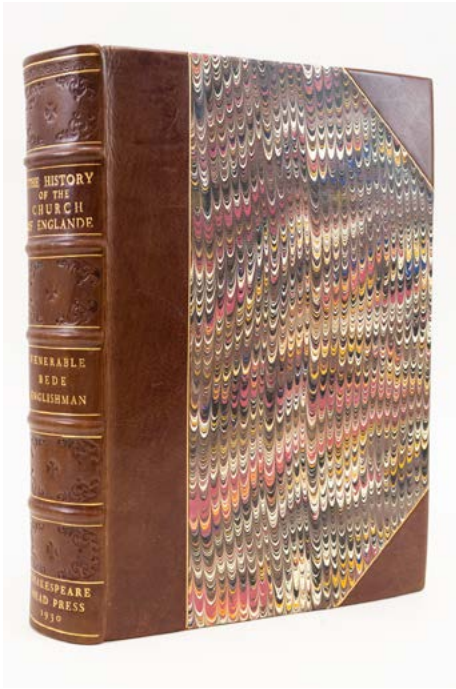
First published in German in 1923, and offered here in its first English printing, this is the story of a young male deer whose experiences of life in the forest and unfortunate contacts with humans comprise what is considered to be one of the first environmental novels. In his foreword, Nobel Prize-winner John Galsworthy declares, “For delicacy of perception and essential truth I can hardly know any story of animals that can stand beside this study of a forest deer.” This is all the more remarkable since the author was a city boy: a Hungarian Jew by birth, Salten (1869-1945) grew up in Vienna, where he lived and worked until forced by the Nazis to flee to Switzerland in 1936. He wrote prolifically, but “Bambi” is by far his best-known work. It has been translated into 30 languages, and although written for adults, was memorably made into an animated film by Disney in 1942. “Bambi” is difficult to find in fine condition, and the beautiful binding here makes this an especially agreeable copy. The high-end New Bond Street emporium Asprey has been a London fixture since 1781, serving as jewellers to a long line of British monarchs, and it sells a range of luxury goods, including finely bound books (for a short time, it even owned the merged firms of Zaehnsdorf and Sangorski & Sutcliffe). (ST15500)

255 SCHMIED, FRANÇOIS-LOUIS, Illustrator. MARDRUS, DR. J.-C. HISTOIRE CHARMANTE DE L'ADOLESCENTE SUCRE D'AMOUR. [A CHARMING HISTORY OF SWEET ADOLESCENT LOVE]. (Paris: F.-L. Schmied, 1927) 318 x 241 mm. (12 1/2 x 9 1/2"). 8 p.l. (first four blank), 145 pp., [9] leaves (last four blank). FIRST EDITION. No. 50 OF 170 COPIES, SIGNED BY SCHMIED. Unbound as issued in original printed paper wrappers. With 14 full-page color wood engravings (including the frontispiece signed in pencil by Schmied) and 635 color panel borders, line fillers, and tailpieces in the Art Deco style, all by Schmied. Recto of limitations page with a facsimile inscription by the author to Schmied. Carteret IV, 263. ♦Short ink mark to margin of title page, just the faintest isolated smudge or freckled foxing, otherwise a very fine copy, clean and fresh, with the fragile wrapper unsoiled and remarkably well preserved. **\$5,500**



This is an excellent example of the impressive book arts productions of François-Louis Schmied (1873-1941), a man who raised Art Deco to its highest level in the field of bibliophilic publishing in France and someone who generally was responsible (as here) for every aspect of the production of his books. He engraved all of the woodcut decorations and plates for “Histoire,” and printed them himself as well as designed the layout of the text, which was printed with the assistance of his son Théo and P. Guillemat. The text here is a love story set in the Middle East, the work of Dr. Joseph-Charles Mardrus (1868-1949), who described himself as “Muslim by birth and Parisian by accident.” Born in Egypt and educated in Lebanon, the physician and eminent Orientalist was a fixture in the intellectual circles of Paris, where he helped to inspire the rage for all things Oriental. He produced a well-received, unexpurgated translation of “One Thousand and One Nights,” and was commissioned by the French government to produce a translation of the Koran. He gives full credit to Schmied for the realization of the present work in his inscription, which reads: “Dear Schmied, it is to please you that this unpublished text has been developed. Without you, without your enthusiasm, it would still be in nothingness. Your friend, J. C. M.” (ST12683-048)

256 (SHAKESPEARE HEAD PRESS). BEDE, THE VENERABLE. THE HISTORY OF THE CHURCH OF ENGLANDE. (Stratford-on-Avon: Shakespeare Head Press, 1930) 298 x 203 mm. (11 3/4 x 8"). xx, 479 pp. Translated into English by Thomas Stapleton. Edited by Philip Hereford. ONE OF 475 COPIES. Attractive late 20th century brown half morocco over marbled boards, raised bands, spine panels blind-tooled with central Maltese cross and scrolling cornerpieces, gilt titling, marbled endpapers, top edge rough trimmed, others untrimmed. With a map of Bede’s England and woodcuts in text (some full-page). Printed in red and

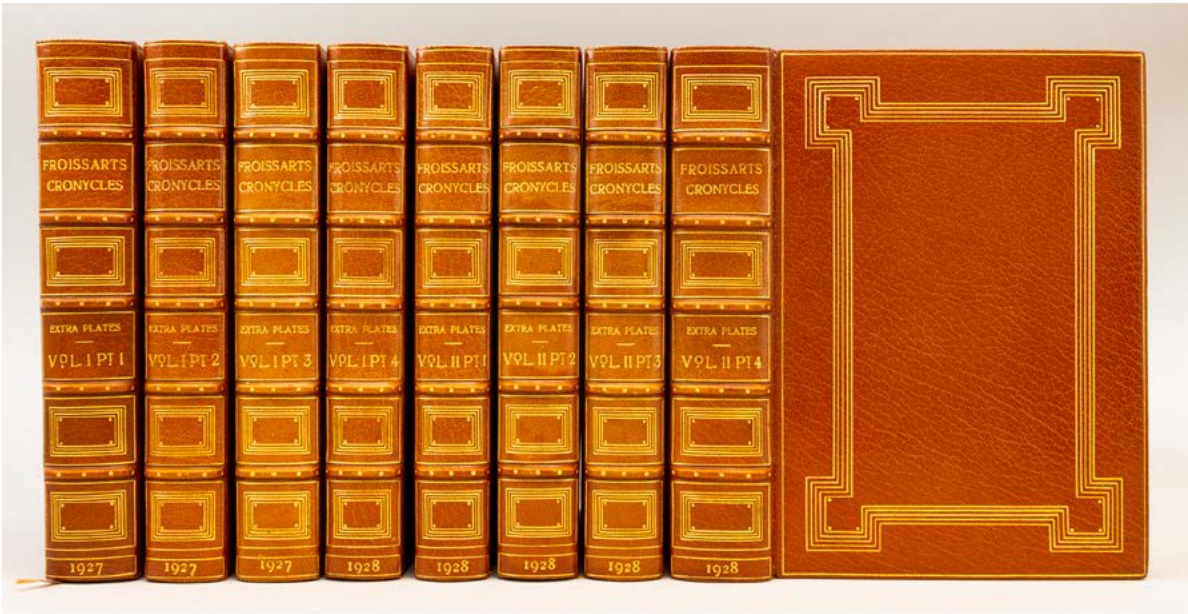


black in Cloister type. Title page with faint embossed stamp of previous owner. Ransom, pp. 16-17. ♦Isolated trivial smudges and foxing, but an extremely fine copy, especially fresh internally, and in an unworn binding. **\$800**

This is a very pleasing large-format item produced precisely in the middle of the 20-year period during which Franklin says that Shakespeare Head was “the most mature and sophisticated of the private presses.” The Shakespeare Head Press, established in Stratford by Arthur Henry Bullen in 1904 for the express purpose of printing an edition of Shakespeare in the Bard’s hometown, was acquired after Bullen’s death in 1920 by Basil Blackwell of Oxford (and others), who appointed the distinguished scholar-printer Bernard Newdigate (1869-1944) as typographer. Under Newdigate, the Shakespeare Head Press produced a substantial number of impressive editions, sometimes employing a hand press used by William Morris at the latter’s Kelmscott Press. The text of Bede is taken from the Thomas Stapleton translation as printed in Louvain in 1565, and the woodcuts are based upon the originals. The editor calls the Stapleton translation “splendid” and “loveable,” and he acknowledges that the present printing was intended partly to rescue it from two centuries of oblivion that began when it was superseded in the 18th century. (ST15557-3)

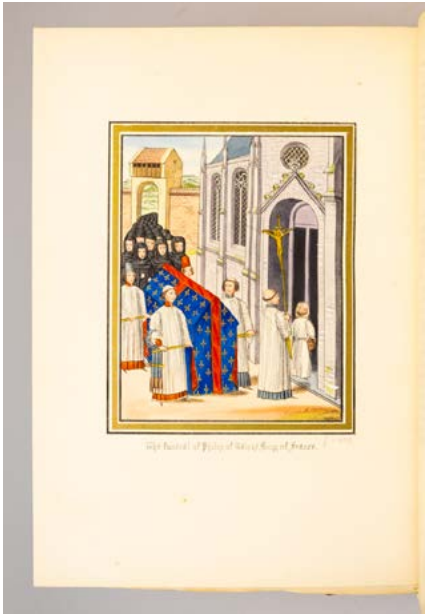
Handsomely Bound, and Extra-Illustrated with 147 Plates, Half of them in Colors and Gold

257 (SHAKESPEARE HEAD PRESS). (EXTRA-ILLUSTRATED BOOKS). (BINDINGS - BAYNTUN). FROISSART, JEAN. FROISSARTS CRONYCLES. (Oxford: Shakespeare Head Press, 1927-28) 242 x 172 mm. (9 1/2 x 6 3/4"). **Two volumes bound in eight.** Translated from the French by Sir John Bourchier, Lord Berners. No. 72 OF 350 COPIES. HANDSOME CONTEMPORARY HONEY BROWN MOROCCO, GILT, BY BAYNTUN OF BATH (stamp-signed on front turn-in), covers with lobed frame of multiple rules, raised bands, spines with compartments of multiple gilt rules, gilt titling, gilt-ruled turn-ins with calligraphic flourishes at corners, marbled endpapers, top edges gilt, other edges untrimmed. With 531 hand-colored blazons in headpieces and shoulder notes, five maps outlined in colors (one of these double-page), and EXTRA-ILLUSTRATED with 74 ENGRAVED PLATES, five of these double-page, and 73 PLATES IN COLORS AND GOLD reproducing the illuminations in the manuscript in the Bibliotheque Royale, Paris, and the British Museum, all of the plates with tissue guards. ♦Spines lightly and uniformly sunned, joints and extremities with just a whisper of rubbing, isolated small



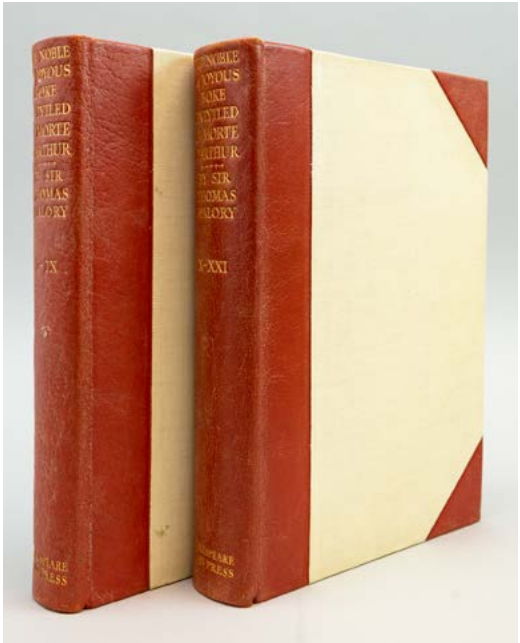
marginal smudges, corner creases, or other trivial imperfections, otherwise A SUPERB SET, clean, fresh, and bright internally, and in remarkably well-preserved bindings. **\$10,000**

Lavishly and thoughtfully extra-illustrated and bound by an eminent British workshop, this is an unusually fine and unique copy of a chief work of one of the most important private presses at work in England in the 20th century (and discussed in the previous entry). According to the Oxford Companion, the “Chroniques” of Froissart (1337?-1410), covering the period 1325-1400, comprise “a narrative of the principal occurrences of the period of the Hundred Years War, including many particulars relating to affairs of Italy, Spain, Germany, etc., but chiefly of the battles and sieges, repressions of popular risings, massacres, and pillage, seen as exploits of the feudal chivalry of France and England.” A considerable achievement as a literary account, the work is, in the words of the Oxford Companion, “of extraordinary vividness and . . . of high historical value for the picture it presents of the conditions and sentiments prevailing in this period.” The immediacy of the prose is complemented here by the added illustrations, which include, in addition to the engraved portraits and landscapes common to extra-illustrated works, very beautiful color reproductions of illuminations from Medieval manuscripts of Froissart, held by the French Royal Library and the British Library. There we can see, in colors and gold, how Froissart’s contemporaries envisioned the events of which he spoke: the joy of marriages and coronations, the pomp of tournaments and royal courts, the pity of deathbeds and funerals, and the drama of battles and assassinations are all brought to life by contemporary artists. Our binding is a good example of the early 20th century decorative work typical of the Bayntun firm (for which, see item #238, above). The present book is attractive enough in the publisher’s cloth-backed boards, but it takes on a very special appeal in the fine bindings seen here. (ST14851)



258 (SHAKESPEARE HEAD PRESS). MALORY, SIR THOMAS. THE NOBLE & JOYOUS BOKE ENTYTLED LE MORTE DARTHUR. (Oxford: Shakespeare Head Press, 1933) 264 x 191 mm. (10 3/8 x 7 1/2”). **Two volumes.** No. 171 OF 350 COPIES FOR SALE (of a total edition of 370). Publisher’s terra cotta half morocco over ivory buckram, flat spines with gilt titling, marbled endpapers, top edges gilt, other edges untrimmed. WITH 22 WOODCUTS reproduced from Wynkyn de Worde’s folio edition of 1498, ALL HAND COLORED. Printed in red and black in Caslon type. Ransom, p. 18. ♦AN UNUSUALLY FINE COPY inside and out—entirely fresh, bright, and clean. **\$1,800**

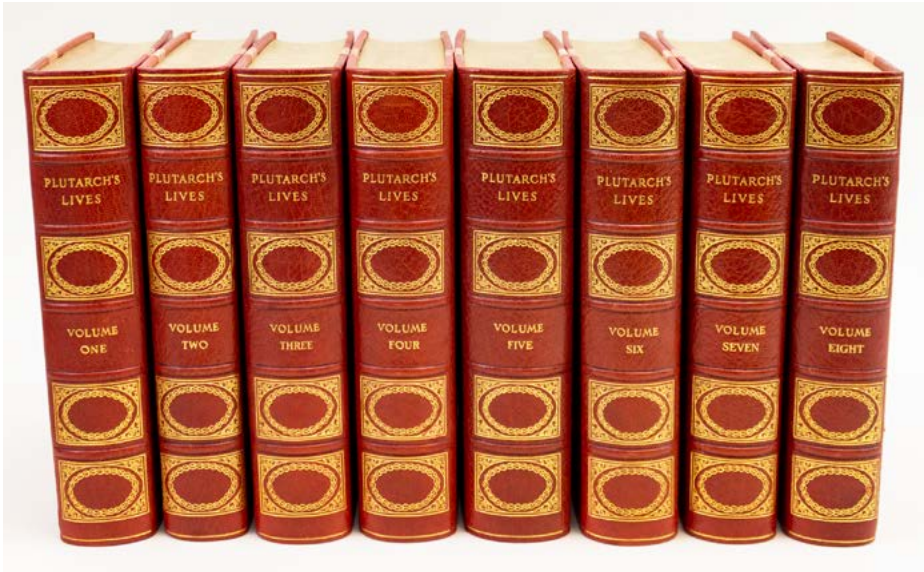
This is an especially attractive hand-colored copy of the Shakespeare Head edition of the most famous of the Arthurian tales, reprinted from, and resembling in its layout and typeface, the 1498 edition of Wynkyn de Worde. Written in the 15th century by Thomas Malory (ca. 1405-71), the sweeping “Mort d’Arthur” (an English version, despite the title, of earlier chivalric tales in French) includes the youth of Arthur, the romance of Guinevere and Launcelot, the quest for the Grail, and the tragedy of Tristan and Iseult. PMM says that the text is nothing less than “the matter of England.” And Malory’s “style, the humor, the magnificence, that magic that takes away the breath, combine [here] in a masterpiece of legendary narrative.” The printers used photographs of the only surviving copy of the 1498 edition, held by the John Rylands Library, to set the present text. The woodcuts, accurately described in the colophon as “crude but vigorous,” come from the same source. The result is a work directly tied to the early days of printing in England, but with the broad margins, wonderful paper, and impeccably set type typical of Shakespeare Head volumes. Carefully and intelligently done by the previous owner, the coloring here is naïve, in keeping with the style of the woodcuts. (ST12683-093)



Eight Volumes in Handsome Riverside Press Morocco, and Almost Entirely Unopened

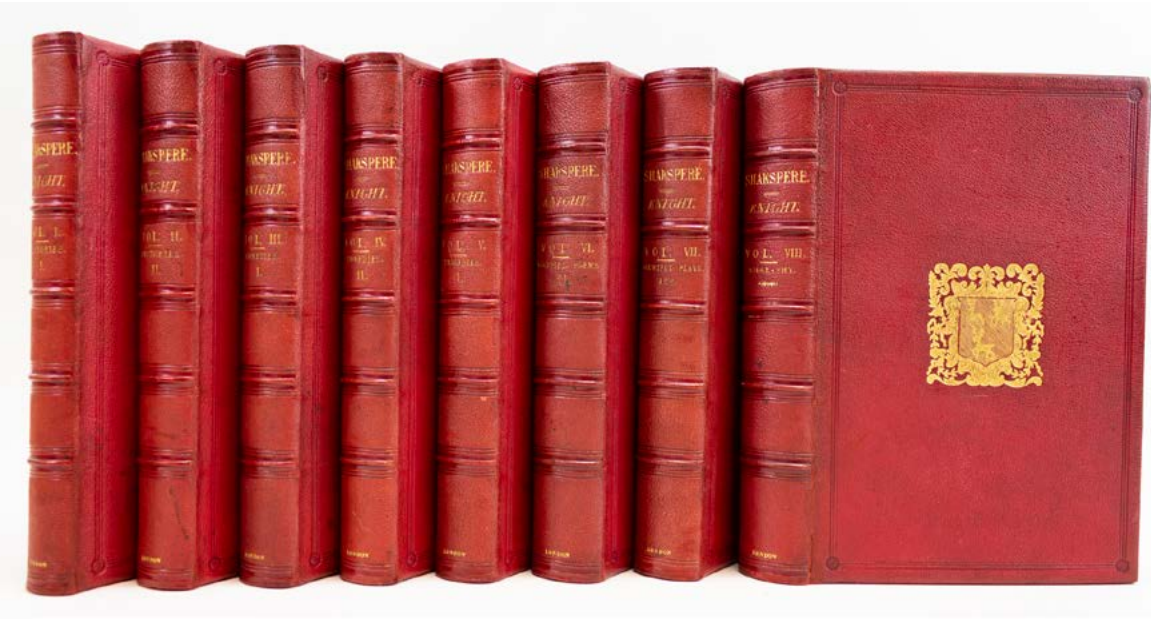
259 (SHAKESPEARE HEAD PRESS). PLUTARCH. THE LIVES OF THE NOBLE GRECIANS AND ROMANES, COMPARED TOGETHER BY THAT GRAVE LEARNED PHILOSOPHER & HISTORIOGRAPHER, PLUTARKE OF CHÆRONEA. (Boston & New York: Shakespeare Head Press, 1928) 235 x 159 mm. (9 1/4 x 6 1/4”). **Eight volumes.** Translated by James Amyot and Thomas North. No. 152 OF 500 COPIES. Quite attractive reddish-orange three-quarter morocco over buckram (signed “Bound at the Riverside Press” on verso of front endpaper), raised bands, spines ornately gilt in compartments featuring double fillet border, scrolling cornerpieces, and oval wreath, top edge gilt, other edges untrimmed. SIX VOLUMES UNOPENED (and a seventh mostly unopened). Illustrated headpieces and 16 plates (including frontispieces). Title pages with embossed library stamp of Robert Rutherford. Franklin, p. 235; Ransom, p. 15. ♦Perhaps some slight evidence (after great scrutiny) of wear to the leather, one leaf with small skillful paper repair in fore margin (perhaps done before printing), but A VERY NEARLY PRISTINE COPY INSIDE AND OUT. **\$2,800**

This handsome private press edition aims to be faithful to the original 1579 translation of Thomas North, with its quaint spelling and punctuation and its inconsistent use of capitalization and italics—but also with what DNB praises as his “admirably vivid and robust prose.” North’s edition had woodcut portrait busts of those profiled; these have been reproduced here for about half of Plutarch’s subjects, but when more authentic portraits have been available from ancient coins or medals, they have been substituted as the headpieces. One of the West’s most influential authors, Plutarch conceived of his biographies as studies in character, chronicles of how his famous Greeks and Romans respond to the vicissitudes of fortune. The lives are paired so that, for example, Demosthenes is compared to his fellow orator and defender of lost causes Cicero, and Caesar is coupled with Alexander the Great. In this way, Plutarch produces biographies that are not only important sources of Greek and Roman history, but also examples of the right and wrong paths in life. The Shakespeare Head Press appointed the distinguished scholar-printer Bernard Newdigate (1869-1944) as typographer in 1920, and, in Franklin’s words, “for the next twenty years this became the most mature and sophisticated of the private presses.” Under Newdigate, the Shakespeare Head Press produced a substantial number of impressive editions, sometimes employing a hand press used by William Morris at the latter’s Kelmscott Press. The handsome bindings and the almost entirely unopened state of the text give the present set two distinctive merits. (ST15557-27)



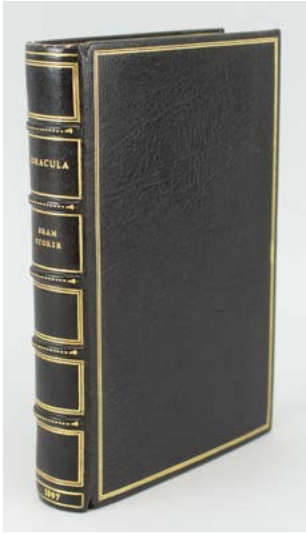
Shakespeare’s Plays, and a Great Deal More, in Contemporary Morocco

260 SHAKESPEARE, WILLIAM. THE PICTORIAL EDITION OF THE WORKS OF SHAK[E]SPEARE. (London: Charles Knight and Co., [1839?]-1843) 254 x 171 mm. (10 x 6 3/4”). **Eight volumes.** Attractive contemporary rose-colored pebble-grain morocco, covers with blind-ruled border and central gilt armorial crest featuring three stags on an azured escutcheon, the whole surrounded by plumes, ribbons, and foliage, raised bands, elaborate floral gilt turn-ins, marbled endpapers, all edges gilt. With approximately 900 steel engravings and woodcuts, many of them full-page, consisting of views, characters in costume, stage settings, etc. Jaggard, p. 185. ♦Slight soiling to leather, some joints and extremities just a bit rubbed (one joint with short crack just beginning), occasional minor foxing and other trivial imperfections, but an excellent set, with clean, fresh text, in solid and appealing bindings showing little wear. **\$2,500**



There is a great deal in addition to Shakespeare contained in this, the first issued work by editor and publisher Charles Knight (1791-1873), later to gain fame for his “Half Hours” series, which made English history and literature more widely available to the common reader. DNB tells us that this son of a bookseller was already a bibliophile at 17. He obtained “an imperfect first folio edition of Shakespeare, which he made complete by printing the missing pages from a facsimile edition,” and his love of Shakespeare never left him. According to DNB, “his first major project as an author took shape in 1837, when he resolved to produce [the present] pictorial edition of Shakespeare’s works. . . . His background reading led to a deep interest in Shakespeare’s life and the edition . . . was prefaced with a one-volume biography [the biography was actually printed in 1843, and appears as the last volume in our set]. Knight succeeded in contextualizing Shakespeare’s life as no biographer except Nathan Drake had done.” Our copy, in very appealing contemporary morocco, is an early printing of the complete plays (divided into “Histories,” “Comedies,” and “Tragedies,” each section comprising two volumes) and a first edition of the biography. There is also a supplemental volume here that contains “doubtful” plays; a “History of Opinion,” covering the Shakespeare studies and criticism of Pope, Johnson, Steevens, and others; and an account of the enthusiasm for the plays in Germany. The biography ends with notes on Shakespeare’s will, facsimiles of his signature, and an overview of portraits depicting the playwright. (ST15557-8)

261 STOKER, BRAM. DRACULA. (Westminster: Archibald Constable and Company, 1897) 200 x 130 mm. (7 3/4 x 5 1/8”). ix, [i], 390 pp. FIRST EDITION, First Issue, before advertisement leaf and publisher’s catalogue. Fine black crushed morocco by Bayntun Riviere (stamp-signed on front turn-in), covers with double gilt fillet border, raised bands, spine compartments similarly framed, gilt titling, gilt-ruled turn-ins, marbled endpapers, top edge gilt, other edges untrimmed. Original cloth covers and spine bound in. ♦Occasional mild marginal foxing or small stains, otherwise A VERY FINE COPY, clean, fresh, and wide margined, and in an attractive unworn binding. **\$9,500**

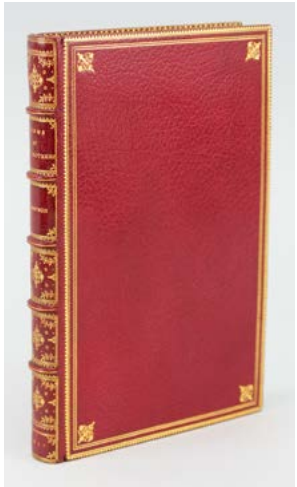


This is the earliest edition of the most famous and influential vampire tale of all. Stoker (1847-1912) was inspired by the folklore of his native Ireland and by the gothic novels of his countryman Sheridan Le Fanu. As DNB observes, the “complex and highly symbolic” plot here “illustrated [the author’s] fears about a world approaching a new century, about the unspeakable things which could happen to ordinary people, and about male insecurity and the dangers of subservience to another person. . . . Favourably compared with Mary Shelley’s ‘Frankenstein,’ Emily Brontë’s ‘Wuthering Heights,’ and Edgar Allan Poe’s ‘The Fall of the House of Usher,’ it was considered weird and powerful, one of the best in the supernatural line.” Received with enthusiasm by critics and the public alike, it went through 11 editions in Stoker’s lifetime, and it continues to resonate with readers and to inspire other artists. This is not an especially rare book, but it is not common to find a well-preserved copy, and our

appealing morocco binding provides a welcome alternative to the publisher’s yellow cloth, which invariably shows up very soiled. (ST15140)

Tennyson’s First Published Volume, in a Beautiful Binding

262 TENNYSON, ALFRED. POEMS, BY TWO BROTHERS. (London: Printed by J. and J. Jackson, Louth, for Simpkin and Marshall, 1827) 163 x 102 mm. (6 1/2 x 4”). xii, 228 pp. FIRST EDITION. LOVELY LATE 19TH CENTURY CRIMSON MOROCCO, ELEGANTLY GILT, covers with plain and decorative gilt rules and fleuron cornerpieces, raised bands, spine gilt in double-ruled compartments with urn of flowers at center surrounded by small tools, leaf garlands at corners, gilt titling, richly gilt turn-ins, top edge gilt. Front pastedown with the bookplate of S. A. Thompson Yates. Thomson 1; Ashley Library VII, 102; Hayward 244; Wise 1. ♦Faint discoloration in bottom margin of about 25 leaves, isolated insignificant soiling, otherwise A VERY PRETTY BOOK IN FINE CONDITION, the text fresh and bright, and the especially beautiful binding lustrous and unworn. **\$2,500**



This is Alfred Tennyson’s first published volume, issued in collaboration with brothers Charles and Frederick when the future Poet Laureate was 18. Although he modestly removed himself from the title, Frederick wrote four of the poems, while Alfred and Charles penned the others. Thomson states that the unproven young authors were paid £20 for their manuscript by the publisher Jackson, a robust sum under the circumstances and one that probably reflected the publisher’s hope of obtaining future business from the lads’ rich and influential grandfather, who was the vicar of Louth. We leave comment on our copy’s fine binding to the august Tennyson (quoting “The Stars of Yon Blue Placid Sky,” included in the present volume): “the eye with wonder gazes there, and could but gaze on sight so fair.” Despite being as elegant as it could be, the binding is inexplicably unsigned. Our prior owner, Rev. Samuel Ashton Thompson-Yates of Liverpool, was the grandson of wealthy merchant Joseph Yates (1780-1855), a founding member of the Liverpool Literary and Philosophical Society. The reverend left his very fine collection of rare books to Samuel and his other grandson, Henry Yates Thompson (1836-1928). The collection then passed to Allan Heywood Bright (1862-1941), and had remained largely undisturbed and unvalued in his family home for more than 70 years until its 16 July 2014 sale at Christie’s, when 365 lots estimated at more than £3 million sold for £4,977,725. (ST12787a)

With Gifted and Delightful Illumination of the Work of a Dead Poet, Formerly Owned by Robin Williams, Star of “Dead Poets’ Society”

263 (VELLUM PRINTING). (ILLUMINATIONS - MODERN). (ROBIN WILLIAMS’ COPY). TENNYSON, ALFRED LORD. RATLIFE, J. C.(?), Illuminator. EXTRACTS FROM “THE IDYLLS OF THE KING.” ([London: Winsor & Newton, ca. 1862]) 445 x 350 mm. (16 3/8 x 13 3/4”). [8] leaves of illuminations with lithograph text, each leaf within a frame of thick card. Attractive brown morocco with numerous blind-tooled frames on both covers, upper cover with central vellum medallion elaborately illuminated with titling, coats of arms, and decorative embellishments, encircled with blind-tooling; sympathetically rebacked to style,



raised bands, spine compartments tooled in blind, all edges gilt (corners expertly repaired). Housed in a fine custom-made black morocco-backed cloth box with raised bands and gilt lettering, interior lined with velvet. Text in red and black, numerous one-line initials and line fillers, EACH LEAF WITH ELABORATE ILLUMINATION INSPIRED BY MEDIEVAL MANUSCRIPT DECORATION, THE DECORATION HEAVILY GILT WITH BURNISHED GOLD WITHIN FULL OR THREE-QUARTER BORDERS incorporating decorative initials, medallion portraits,



actors and comedians of our time, who once starred in a film directly connected with Tennyson. And there is more here that is puzzling and intriguing, beginning with a note accompanying the volume suggesting that these leaves were presented to Tennyson as an authorial memento. It is also possible that the illumination here is actually by Alberto Sangorski (though, because of the dates of Tennyson's death and of Sangorski's career as an illuminator, only one of these things can be true). This set of eight lithographed leaves was originally issued with decorations and calligraphic text (in multiple hands) in black and white, left to be painted and illuminated by artists apparently stimulated by a heightened interest in illumination as a part of the Victorian fascination with all things Medieval. The "Extracts" must have been part of a small press run, or they must have been roughly used, because copies now are very seldom seen for sale (besides the present one, we have traced just two copies at auction). However rare the work is, it would seem that at least one of the sets remained without coloring and illumination into the 20th century, because a copy said to have been painted and illuminated by Alberto Sangorski, who began his career as an illuminator about

spikey extenders, and floral motifs, SOME OF THE BORDERS WITH EXTREMELY CHARMING SCENES INVENTIVELY WOVEN IN. With laid-in handwritten card mentioning that these illuminations were used for making lithographs and later bound and presented to Tennyson as a memento. See: Alan Lupeck, "Illuminating Arthurian Texts—In the Nineteenth and Early Twentieth Centuries," in "Arthuriana," Vol. 22, No. 4, pp. 46-66. ♦ Minor soiling and trivial wear to the covers, but an entirely solid and attractive binding; matting a little dust-soiled around the edges, a few leaves slightly wavy (as almost always with vellum), but THE ILLUMINATIONS IN VERY FINE, ESPECIALLY BRIGHT CONDITION, every bit as lustrous as they day they were made. (See also front cover) **\$11,000**

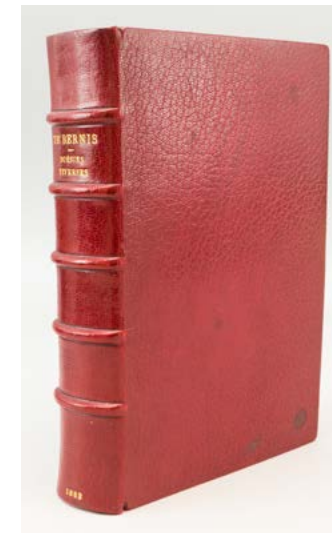
This very substantial volume contains extracts from Tennyson's version of the Arthurian legend, highlighted by splendid illuminations of great beauty and interest. It is also an appealing association copy, having been owned by one of the most beloved



1905, was sold at Sotheby's in 2016 (this volume, in a gorgeous Sangorski & Sutcliffe binding, sold for £31,250, all in). The medallion on the upper cover of our binding states that the illumination here is by J. C. Ratliff, though its design may have been the work of the binder, as it demonstrates nothing of the memorable marginal work inside. The quality of the painting and illumination is simply outstanding. The color palette is sophisticated, the shimmering burnished gold is copious and executed with precision, and the attention to detail is first-rate. The diminutive scenes of jousting, processions, and melancholy farewells are rendered with impressive clarity, while the larger historiated medallions seem to show every fold of cloth and strand of hair. The work is in every way at least the equal of Alberto Sangorski's, a judgment that an impartial observer would almost certainly render (as we did) when comparing the present volume with the one sold in 2016. Ratliff is an entirely elusive figure, which further suggests that this might have been done by someone as accomplished as Sangorski (who would have used vellum as his platform). There seems to be no way to substantiate the claim that this volume was once Tennyson's, but the special fact that it is printed on vellum can be seen as making it distinctive enough for presentation (the 2016 copy as well as one sold in 1992 seem to be on paper). What we do know for certain is that this was once in the eclectic collection of Robin Williams, sold as part of his estate by Sotheby's in October of 2018. The association with his role in "Dead Poet's Society" (1989) as the teacher who inspired his students with poetry is self-evident, and poignant. Tennyson is recited in one scene, and in another, Williams the teacher discusses humankind's dreams by saying, "But only in their dreams can man be truly free. 'Twas always thus, and always thus will be," then reveals to a colleague that this is not Tennyson's, but his own musing. (ST15030)

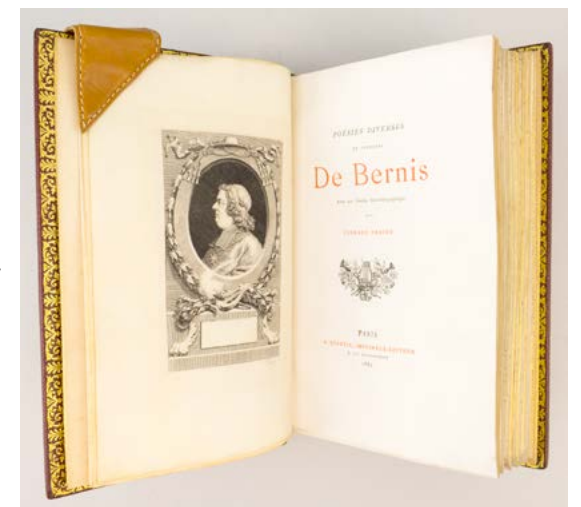
The Only Copy Printed on Vellum, from the Furstenberg Collection

264 (VELLUM PRINTING). BERNIS, FRANÇOIS-JOACHIM DE PIERRES, CARDINAL. POÉSIES DIVERSES DU CARDINALE DE BERNIS. (Paris: A. Quantin, 1882) 206 x 140 mm. (8 1/8 x 5 1/2"). xxxii, 247 pp., [1] leaf (colophon). With a bio-bibliographical notice by Fernand Drujon. UNIQUE COPY ON VELLUM, printed for M. A. Werlé. Pleasing burgundy Jansenist crushed morocco by Canape et Corriez (stamp-signed in gilt on front turn-in, dated 1930 on rear turn-in), raised bands, turn-ins richly gilt, marbled endpapers, all edges gilt on the rough. Decorative head- and tail-pieces throughout and eight engraved plates, comprised of a frontispiece portrait in four states (one on vellum, three on paper) and an allegorical vignette, also in four states. Verso of front free endpaper with ex-libris of Jean Furstenberg. ♦ Two small dark spots to upper cover, a couple of leaves with naturally occurring minor discoloration to vellum, but A FINE COPY—especially clean, fresh, and bright internally, and in a lustrous, unworn binding. **\$5,500**



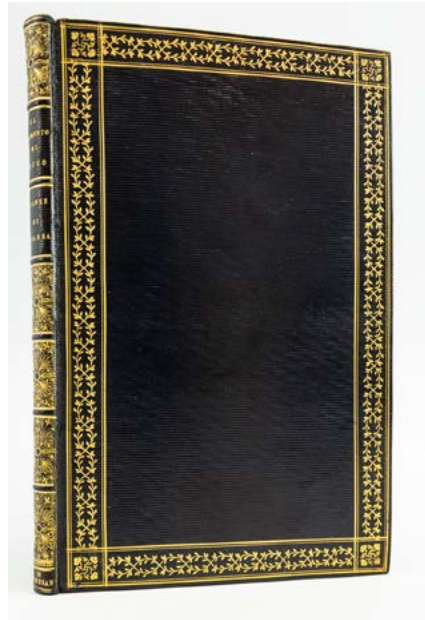
Given its illustrious provenance and its singular status as the only copy printed on vellum, this is a quintessentially bibliophilic copy of the poems of French cleric and diplomat Cardinal François-Joachim de Pierre de Bernis (1715-94). Admired as a witty epigrammatist at the court of Louis

XV, where Madame de Pompadour presided, Bernis composed poems on such conventional themes as love and the natural world, but also verses contemplating manners and mores, fashion, independence, and love of country. Since none of his poems was published before his death, he was not widely known as a poet during his lifetime, but, in another sphere, he performed important service to his country as France's ambassador to Rome. He provided shelter and succour there for refugees from the French Revolution, earning the papal epithet "Protector of the Church of France." The present work was printed for Count Alfred Werlé, whose father had inherited the Veuve Clicquot Champagne house from the Widow Clicquot. Alfred took over the operation in 1884 and greatly expanded the Veuve Clicquot-Ponsardin vineyards. The volume subsequently passed into the library of the great collector Jean (or Hans) Furstenberg (for more on whom see item #48, above). (ST12705)



Supreme and Restricted Elegance: Just 12 Copies Printed, All on Vellum

265 (VELLUM PRINTING). (BINDINGS - BOZERIAN JEUNE). BALDOVINI, FRANCESCO. IL LAMENTO DI CECCO DA VARLUNGO. [bound with] STROZZI, PIETRO. STANZE DEL POETA SCIARRA FIORENTINO SOPRA LA RABBIA DI MACONE. ([Paris: Renouard, 1810]) 248 x 155 mm. (9 3/4 x 6"). 39, [1] pp.; [12] leaves. **Two works in one volume.** No. XI OF XII COPIES; No. XII OF XII COPIES. ELEGANT CONTEMPORARY NAVY BLUE STRAIGHT-GRAIN MOROCCO, GILT, BY F. BOZERIAN JEUNE (stamp-signed in gilt at foot of spine), covers framed by gilt rules and entwined ivy branches, leaf device at corners, raised bands, spine compartments densely gilt in the signature mille-point style, with fleuron of small tools emanating from central circlet on a stippled ground, gilt titling, lettered "IN MEMBRAN" at foot of spine, turn-ins with decorative gilt roll, rose pink watered silk endleaves, all edges gilt on the rough. PRINTED ON VELLUM. Brunet I, 624; Graesse I, 281. ♦Very faint two-inch scratch to front board, a little rubbing to extremities, outer side of vellum flyleaves browned from contact with glue on endpapers, otherwise A VIRTUALLY IMMACULATE COPY, the vellum creamy and bright, and the binding tight and lustrous. **\$7,500**

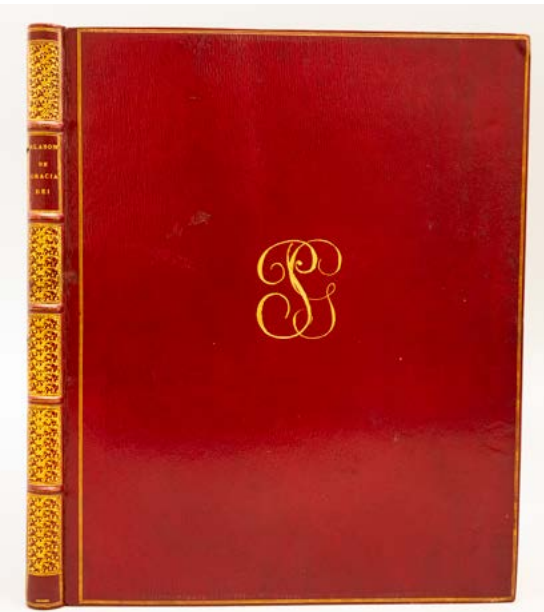


This sumptuous volume demonstrates the truth of Furstenberg's claim that our publisher Renouard deserves to be called "the father of the modern luxury edition." Antoine Auguste Renouard (1765-1853) set the standard for the period of the Empire as publisher, bookseller, bibliographer, and collector. At the time these elegant editions were published, he was among the leading Paris booksellers who were bringing out handsome printings of the best writers. Although Furstenberg says that "the significance of Renouard for the development of the modern book is . . . many sided," it seems that during his lifetime, he was best known as the person "to whom his age owed a number of the most beautiful editions." The binding here is by one of Renouard's favorite artisans, François Bozerian, generally called Bozerian jeune. He was active in Paris from just after the turn of the century until 1818, and for much of that time, he worked with his elder brother Jean-Claude (1762-1840). The Bozerian workshops produced many fine bindings for clients that included the emperor Napoleon I, as well as leading bibliophiles of the day like Renouard. Their works are praised today especially for their technical achievement and refinement of design. The texts here reproduce works from Italian poets of the 16th and 17th centuries. "Il Lamento" is a reprint of Florentine poet Francesco Baldini's most famous work, first published in 1661, while the second work is a burlesque poem attributed to the military leader and sometime poet Pietro Strozzi (1510-58), first printed in 1550.

According to Brunet, this "beautiful" and very strictly limited edition was printed entirely on vellum, and in each case, copies of the two works by the Florentine poets were bound together. (ST15139)

*A Handsomely Bound Facsimile Printed on Vellum
Of a Very Rare Illustrated Spanish Incunable*

266 (VELLUM PRINTING). (INCUNABULAR FACSIMILE). GRACIA DEL, PEDRO DE. BLASON GENERAL Y NOBLEZA DEL UNIVERSO. (Madrid: Libreria de M. Murillo, 1882) 262 x 210 mm. (10 1/4 x 8 1/4"). XVI pp., xxiii, [3], iii-xiii, [20] leaves. No. 2 OF TWO COPIES PRINTED ON VELLUM (and 100 on paper). Fine, no doubt Spanish, contemporary red straight-grain morocco, gilt, covers with double fillet border, upper cover with "P G" monogram at center, raised bands, spines richly gilt in compartments with repeating gilt vine design, gilt titling, gilt-rolled turn-ins, marbled endpapers, all edges gilt. With 15 full-page heraldic woodcuts and 29 pages with blazons in the text.



Front pastedown with ex-libris of Cristian Cortés i Lladó. ♦Half a dozen minor scratches to boards, tiny repaired tear to front cover, light wear to extremities, one tiny marginal smudge, occasional variations in the color or grain of vellum, but still AN EXCELLENT COPY OF A VERY ATTRACTIVE BOOK, the text clean, fresh, and bright, and in a lustrous binding remarkably free from the splaying so common with works on vellum. **\$4,500**

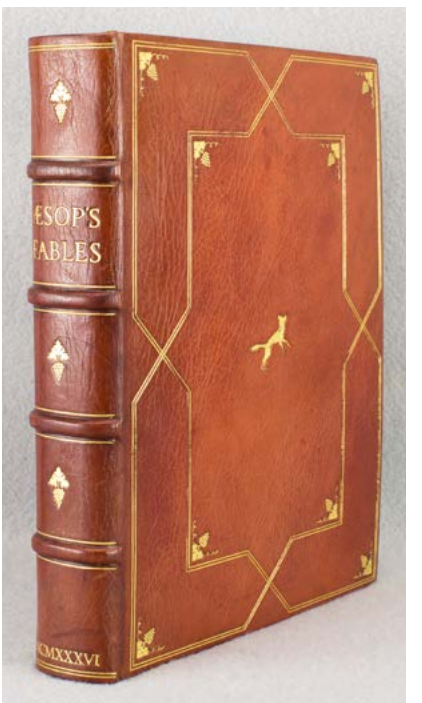
This is one of just two deluxe copies on vellum of a photo-lithographic reproduction of a rare Spanish incunable, printed by Bartolomé Lila in 1489, offered here in a suitably elegant binding. The "Blason General" is one of just two known works with the Coria imprint of Bartholomaeus de Lila, and ISTC locates only four copies in libraries. According to the introduction to our facsimile, this work on the genealogy and heraldry of Spanish noble families by the king of arms to Ferdinand and Isabella is one of the most sought-after books in the country's literature. The contents would have been of particular interest to our former owner, Catalan-born cardiologist Cristian Cortés i Lladó (1904-74), who turned historian after retiring from medicine and wrote an award-winning book—and the only monograph to date—on the "Ciudadans honrats," an urban aristocracy that emerged in Spain beginning in the 11th century. (ST14519)



Remarkably Attractive Gooden Engravings, One of Just Eight Copies on Vellum

267 (VELLUM PRINTING). GOODEN, STEPHEN, Illustrator. AESOP. AESOP'S FABLES. (London: George G. Harrap and Co., 1936) 283 x 213 mm. (11 1/8 x 8 3/8"). 312, [2] pp. Translated by Sir Robert L'Estrange. No. 5 OF EIGHT COPIES ON VELLUM, SIGNED BY THE ARTIST (and 525 copies on paper). Very fine publisher's special binding of russet crushed morocco designed by the artist and executed by Sangorski & Sutcliffe (stamp-signed on front turn-in), covers gilt with strapwork frame featuring grape clusters in the corners and a prancing fox in the center, raised bands flanked by gilt rules, spine panels with a central gilt grape cluster, gilt titling, gilt-ruled turn-ins, marbled endpapers, all edges gilt on the rough. In an excellent brown textured cloth box with matching slipcase. With 201 charming historiated initials, all hand-colored by a former owner, and 12 FINE ENGRAVED ILLUSTRATIONS BY STEPHEN GOODEN (including the engraved title page), four of these also partially hand-colored. Campbell Dodgson, pp. 104-15. ♦Leather with minor naturally occurring variations in color, one plate with very faint dampstain, a handful of tiny marginal smudges of stray coloring, otherwise an extremely pleasing copy, the vellum particularly smooth and bright, and the special binding lustrous and unworn. **\$22,500**

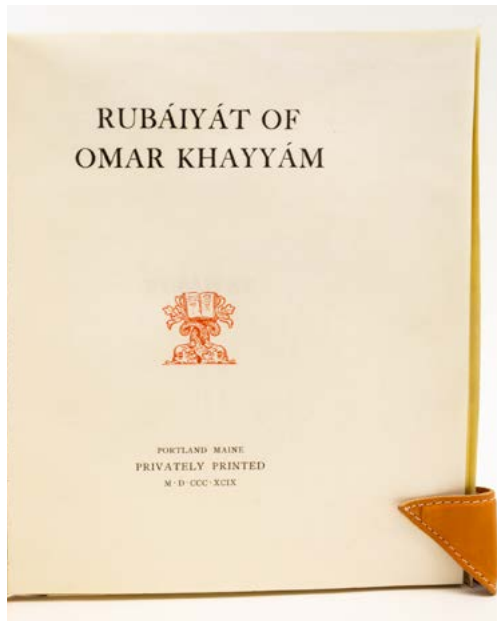
This is the rare luxury version of Stephen Gooden's "magnum opus," one of the best illustrated versions of Aesop ever printed, and one of the finest illustrated books of the 20th century. It includes L'Estrange's preface to the whole collection, his reflections on each fable reprinted here, and "The Life of Aesop." According to DNB,





Gooden (1892–1955) was an engraver who “worked chiefly as a book illustrator—a field that fascinated him from childhood—beginning in 1923 with the Nonesuch Press ‘Anacreon.’ He contributed to 20 works, notably the Bible (Nonesuch, five volumes, 1925–27), ‘The Fables of Jean de la Fontaine’ (2 volumes, Heinemann, 1931), and the present work. Also, Gooden designed and engraved more than 40 bookplates, including those for Queen Elizabeth, Princess Elizabeth, and Princess Margaret, as well as four for the Royal Library, Windsor Castle.” Gooden’s engravings have a very strong appeal no matter the surface on which they appear, but they are particularly satisfying on the lustrous, buttery vellum of this special edition. While paper copies of this work appear on the market with some regularity, ABPC and Rare Book Hub find just two vellum copies at auction in the past 40 years. (ST12683-045)

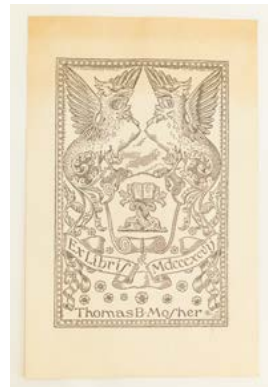
Perhaps the Most Desirable Copy of a Mosher Press Book in Existence



268 (VELLUM PRINTING). (MOSHER PRESS). OMAR KHAYYAM. THE RUBAIYAT. (Portland, Maine: Printed by Thomas B. Mosher and Emilié Grigsby, 1899) 232 x 198 mm. (9 1/8 x 7 1/2”). [19] leaves. No. 8 OF 10 COPIES PRINTED ON VELLUM. Original limp vellum, yapp edges, (renewed) ties, flat spine with vertical gilt titling. Housed in a green linen chemise and matching morocco-backed slipcase. FRONT FREE ENDPAPER WITH THE ENGRAVED BOOKPLATE OF THOMAS B. MOSHER; front pastedown with morocco bookplate of Henry W. Poor and engraved bookplate of “Omariana” collector Herman M. Schroeter. Limitations page unsigned, no doubt because this was the copy Mosher intended to keep. Bishop 337. ♦Naturally

occurring variations in the color and grain of the vellum, mild offsetting to endleaves from ties, otherwise A CHOICE COPY with no signs of use. **\$11,000**

From the publisher’s personal library and one of just 10 printed on vellum, this copy of the limited deluxe edition of the classic Persian poem is surely one of the most desirable copies of a Mosher Press book in existence. “The Rubaiyat” was one of Mosher’s favorite titles; Bishop lists 26 separate printings done by the press, of which the present version is far and away the most luxurious and desirable: of the Mosher “Rubaiyat” issues, just 20 copies (out of several thousand books total) were printed on vellum, and only our edition was set by hand (the other vellum printing, Bishop 336, was a photo-lithographic facsimile). One of just three persons whose collaboration with Mosher is noted in a colophon or title page, Grigsby (1879-1964) is described



by Bishop as “one of the most beautiful and mysterious women in the world.” The shrewd “ward” (read “mistress”) of street-car baron and art collector Charles Yerkes, she used this intimate connection to build up an impressive portfolio of investments and real estate—all in her own name—as well as collections of art, jewelry, and books, including many private press and finely bound volumes. When her benefactor died, Grigsby sold her New York mansion and moved to London, where she rapidly rose to a notable elevation as a glittering hostess. This copy was later in the library of Henry W. Poor (1844-1915), a financier and publisher whose firm was a forerunner of Standard and Poor’s. The website of the Mosher Press notes that “Poor owned many Mosher books, most of them copies from very limited editions, printed on pure Roman vellum.” When his impressive library sold at auction in 1908-09, it brought in more than \$200,000, a record at the time for an American collection. (ST15498)

Some of “the Most Exquisite of all Flower Prints in their Beauty and Delicacy of Execution”

269 VINCENT, MADAME [HENRIETTE ANTOINETTE]. STUDIES OF FRUITS AND FLOWERS, PAINTED FROM NATURE. [bound with] THE ELEMENTS OF FLOWER AND FRUIT PAINTING; ILLUSTRATED WITH ENGRAVINGS. (London: R. Ackermann, 1814) 356 x 279 mm. (14 x 11”). [13] leaves of text. Recent retrospective half calf, flat spine divided into panels by gilt Greek key roll, green morocco label. WITH 49 ATTRACTIVE ENGRAVINGS OF FRUITS AND FLOWERS (including the frontispiece) by T. L. Busby, 25 OF THE PLATES STIPPLE-ENGRAVED, PRINTED IN COLORS by B. McQueen, AND FINISHED BY HAND (the other plates printed in outline or else in “flat” color). Dunthorne 320 and 321; Nissen 2067 and 2068; “Great Flower Books,” pp. 147-48. ♦Occasional mild thumbing, otherwise AN ESPECIALLY FINE COPY, clean and bright internally, with rich coloring, in an unworn binding. **\$16,000**

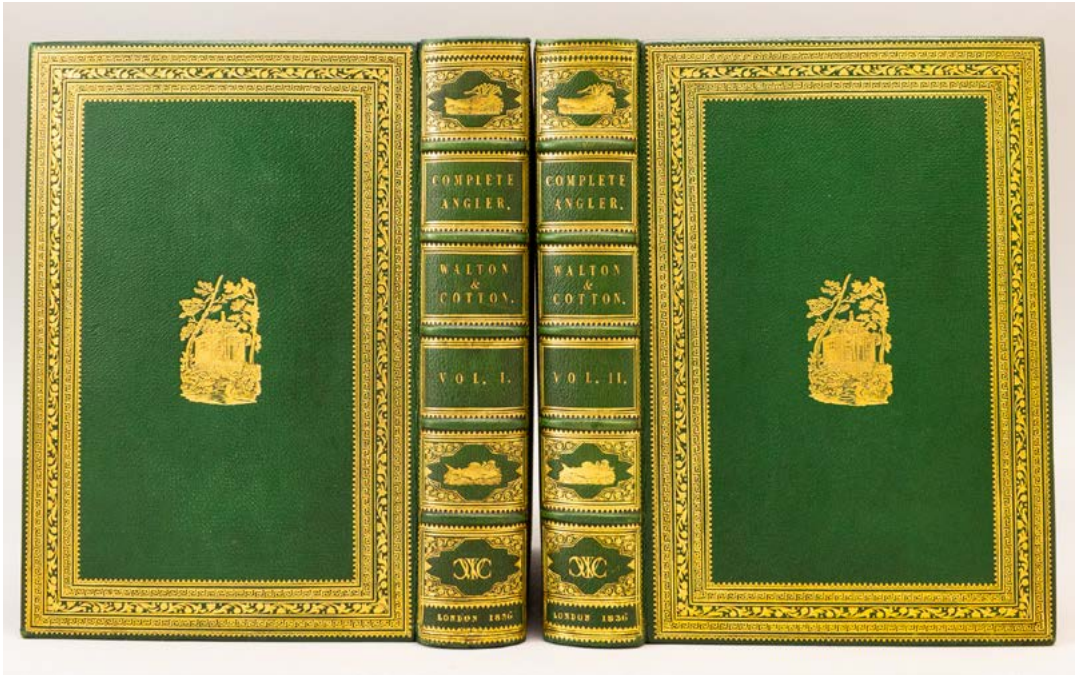
This is a beautiful copy of an exceptionally lovely botanical item based on Vincent’s 1810 “Études de Fleurs et de Fruits,” which Dunthorne says contains some of “the most exquisite of all flower prints in their beauty and delicacy of execution.” The plates were engraved in reverse by T. R. Busby from the Lambert-Vincent illustrations used in the French edition. Dunthorne says that his work is notable for containing “the only English stipple engravings printed in colour by a printer whose name is recorded.” The work is putatively a manual for students, and there is some text here that describes the plates in such a way as to be helpful to the aspiring painter. But certainly for today’s collector, the book is a collection of outstanding botanical images. Henriette Antoinette Vincent (1786-1830) was one of the group of painters,



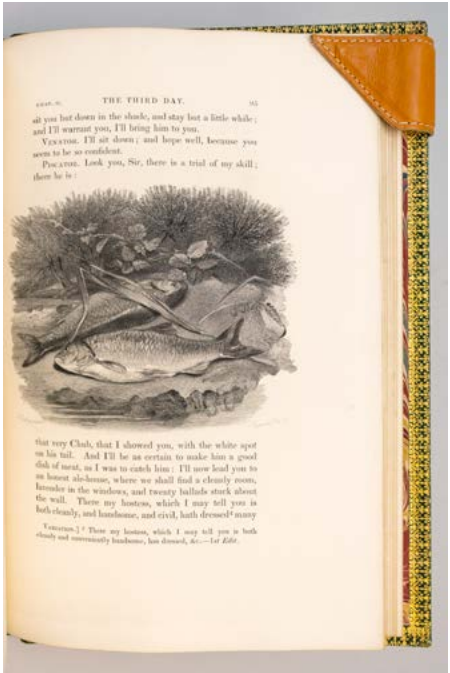
among them Redouté, Prevost, and Turpin, who at the turn of the 19th century brought France preeminence in the genre of botanical paintings. Like her fellow artists, Vincent had studied with the great flower painter of the Jardin des Plantes, Gerard van Spaendonck, and later trained with Redouté, whose influence is unmistakable in the rose pictured in this work. The work is bibliographically confusing to begin with, and the present copy makes matters worse by atypically segregating all (but one) of the outline plates in the second part (after “The Elements” title page) and all of the fully colored plates in the first part. A work like this, enjoyed for its beauty and studied for its techniques, would usually be found in a dilapidated state, but the present item is remarkably clean and well preserved, with few signs of use. This is a very scarce work in any state: ABPC and American Exchange find just four copies at auction in the past 44 years, the last selling at Sotheby’s New York in 2017 for \$21,250, all in. (ST12463)

A Famous Edition in Beautiful Bindings and Remarkable Condition

270 WALTON, IZAAK and CHARLES COTTON. THE COMPLETE ANGLER OR THE CONTEMPLATIVE MAN’S RECREATION . . . WITH ORIGINAL MEMOIRS AND NOTES BY SIR HARRIS NICOLAS. (London: [Printed by Charles Whittingham for] William Pickering, 1836) 280 x 188 mm. (11 x 7 1/2”). **Two volumes.** First Nicolas Edition. A Large Paper Copy. VERY FINE GREEN PEBBLE-GRAIN MOROCCO, ELABORATELY GILT, BY HAYDAY (stamp-signed on verso of front free endpaper), covers with frame composed of multiple decorative rolls, central vignettes of a cottage by a stream, raised bands, spines gilt in compartments with fish ornament or a cipher of the authors’ initials within a floral frame, gilt titling, turn-ins densely gilt, marbled endpapers, all edges gilt. WITH 61 ENGRAVINGS on mounted India paper after Stothard and Inskipp, 15 of these full-page. Coigney 44; Oliver 41; Bibliotheca Piscatoria, pp. 228-29. ♦Extremities a little rubbed, otherwise an extraordinarily fine copy—clean, fresh, and bright internally, with generous margins and only the most trivial imperfections, in very decorative bindings with glittering gilt. **\$3,900**

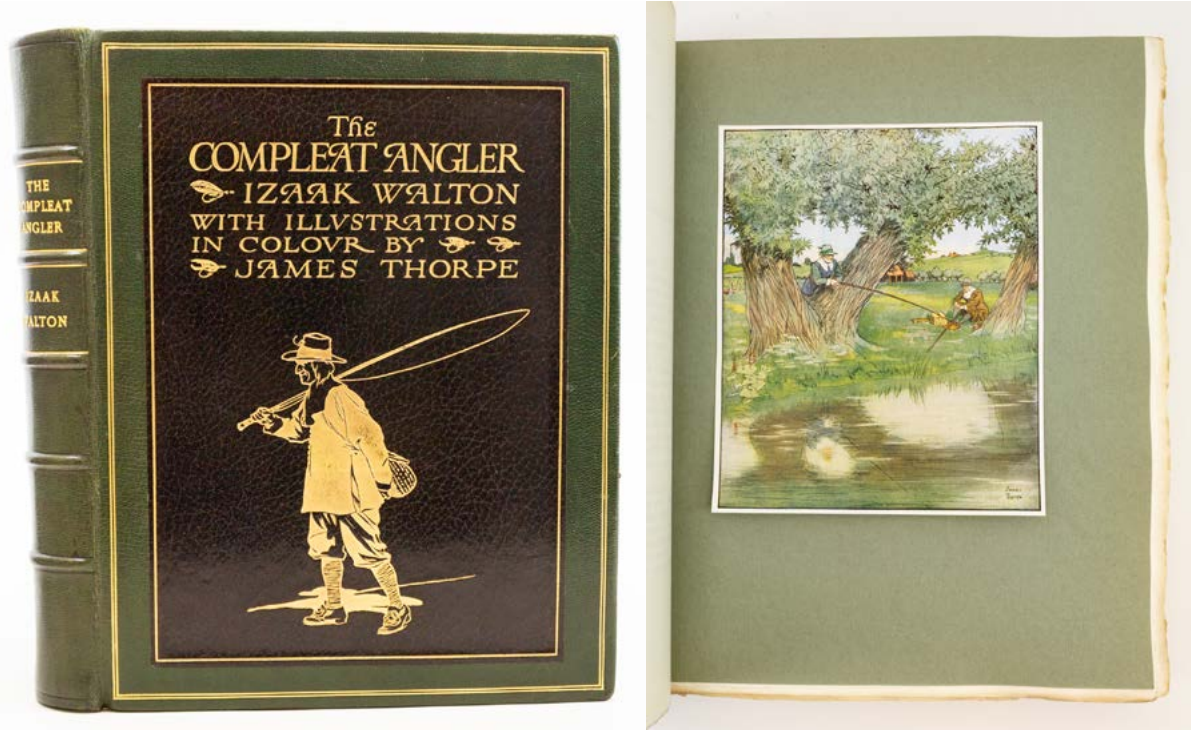


This is an especially desirable copy, very attractively bound and in outstanding condition, of one of the finest illustrated editions of “Angler” ever produced. Walton (1593-1683) lived in turbulent times, and suffered personal tragedy (he endured the deaths of both his wives and eight of his nine children), but, largely because of the present work, he is forever identified with quietude and serenity. First published in 1653, his “Compleat Angler” is the classic work on the art of angling, infused with wise fish lore, written by an indomitable angler who knew every haunt of fresh water fish in the south of England. But, as Day says, “the love of angling is only the outward sign of a gentle inward grace, the soul of a thoroughly good man who loves peace and quiet meditation. If any one man created the idyll of the English countryside, it was Walton.” Oliver notes that this edition “is conspicuous for its illustrations” by “some of the most prominent artists of the time,” and “Bibliotheca Piscatoria” tells us that “this superb edition contains the variations of all the first five



editions, voluminous notes, [and] original and elaborate memoirs of Walton and Cotton, presenting many new facts.” According to Coigney, it was produced in a regular and a Large Paper version, the latter (including the present copy) with plates on India paper. The Grolier Club Checklist pronounced that “no finer edition of the ‘Complete Angler’ will ever be published.” Our binder Hayday was known for his decorative work for a large market, using high quality leather and being very liberal with gilt embellishment. In his book on the Oldaker Collection, Nixon describes Hayday as “one of the better documented London binders of the 19th century, since he had the misfortune to go bankrupt in 1861,” though “he evidently enjoyed considerable prosperity up to 1848.” Our bindings were clearly done when the craftsman was at the top of his game and are especially impressive specimens of this workshop’s products. (ST14920)

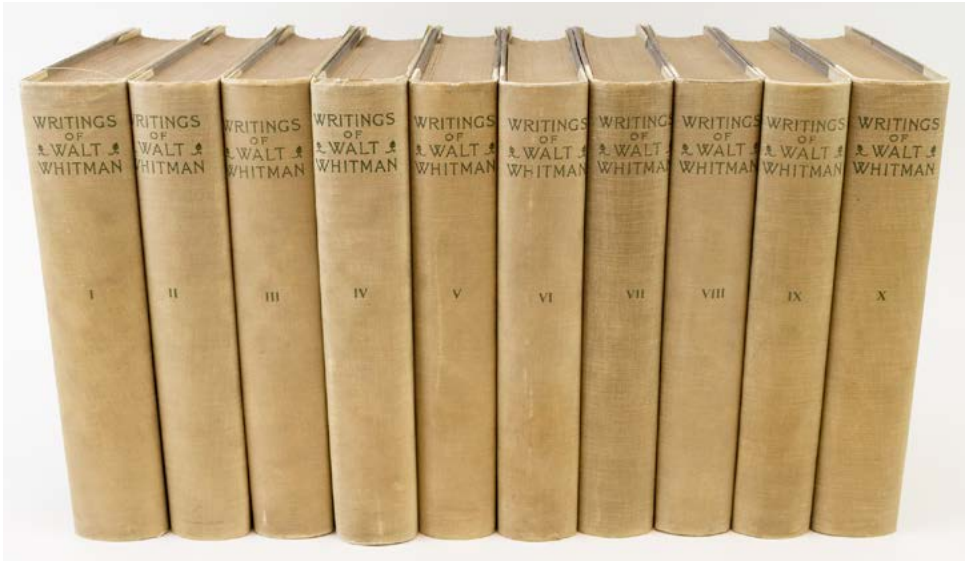
271 WALTON, IZAAK. THORPE, JAMES, Illustrator. THE COMPLEAT ANGLER OR THE CONTEMPLATIVE MAN’S RECREATION. (London, New York, Toronto: Hodder & Stoughton, [1911]) 290 x 210 mm. (11 3/8 x 8 7/8”). 1 p.l., xv, [1], 166, [1] pp. With a preface by R. B. Marston. First Edition with these Illustrations. No. 26 OF 250 COPIES OF THE EDITION DE LUXE, SIGNED BY THE ARTIST. Excellent 20th century green morocco, upper cover with central panel of dark brown crushed morocco with gilt titling and the gilt figure of a 17th century angler, raised bands, gilt titling, Japanese vellum endpapers with same gilt angler figure as on cover, reinforced hinges (very neatly done with buckram), top edge gilt, other edges untrimmed. Title page vignette portrait of Walton and 25 COLOR PLATES BY THORPE, each mounted on green stock and with lettered tissue guard. Publisher’s list of illustrated books laid in at front. Coigney 250. ♦Back cover with just a hint of soiling, buckram at front hinge with nine-inch slit, otherwise a fine copy, clean and bright internally, in an extremely lustrous binding with almost no signs of wear. **\$950**



This is an attractively illustrated, luxurious 20th century edition of the work described in the previous item. The tranquility of the angler’s pursuit and the beauties of the English countryside are well depicted here by illustrator James Thorpe (1876-1949), a painter and illustrator who served as the first designer of advertisements for the London Press Exchange, and who also enjoyed a considerable reputation as a scholar of book illustration. (ST15427)

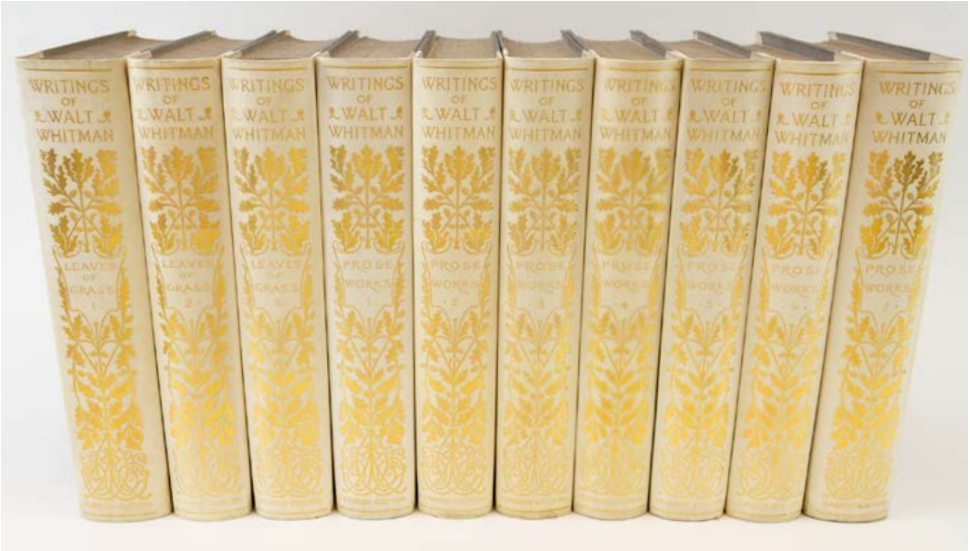
A Peerless Set of the Definitive Edition of Whitman

272 **WHITMAN, WALT.** *THE COMPLETE WRITINGS OF WALT WHITMAN.* (New York & London: G. P. Putnam's Sons, 1902) 235 x 150 mm. (9 1/4 x 6"). **10 volumes.** Issued under the editorial supervision of his Literary Executors, Richard Maurice Bucke, Thomas B. Harned, and Horace L. Traubel, with additional bibliographical and critical material prepared by Oscar Lovell Triggs, Ph.D. No. 231 OF 500 COPIES of the Book-Lover's Camden Edition. Publisher's blue paper boards backed with vellum, flat spines attractively gilt with swirling oak leaves and calligraphic flourishes, gilt titling, top edges gilt, **PARTIALLY UNOPENED.** IN THE ORIGINAL GRAY LINEN DUST JACKETS with green titling on spine. Extra-engraved title pages and 40 photogravure or etched plates with lettered tissue guards, 22 of these portraits. With two fold-out facsimiles of handwritten letters on tissue, and one facsimile of handwritten notes on tissue. Myerson B4(6); BAL 21454D. ♦Isolated mild marginal foxing, but A SUPERB SET—clean, fresh, and bright internally, in sparkling bindings kept like new by their dust jackets (which are uniformly sunned and just slightly smudged but nevertheless excellent). **\$6,500**



This is the definitive edition of Whitman's works, compiled, edited, and shepherded through publication by men who knew the poet and his work intimately. Though he scandalized 19th century America with his "immoral" verses, Whitman (1819-92) is now considered, in the words of ANB, "one of the greatest American poets and the central one in terms of influence on twentieth-century American poetry." Day cites him as "a source of energy and inspiration, and an

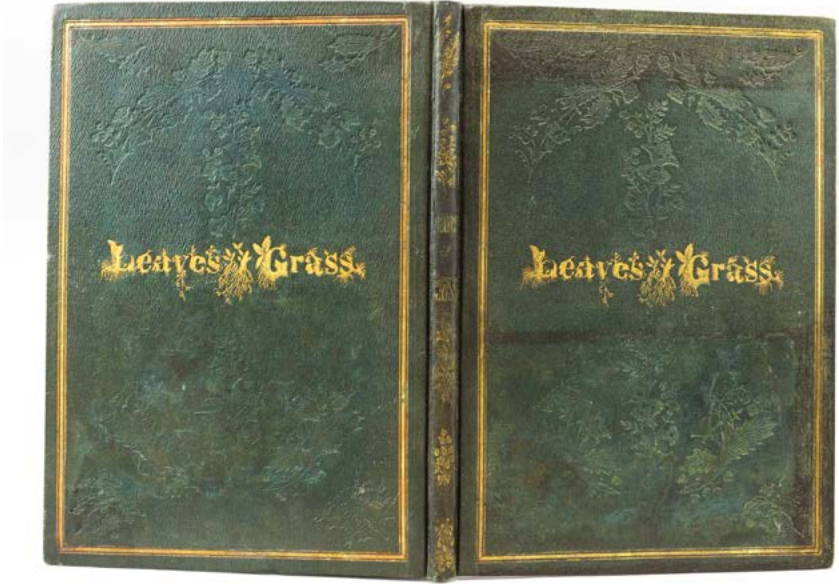
indicator of new ways to deal with the subtleties of spiritual truth," while PMM dubbed him "the Poet and the Prophet of Democracy." In preparing the text here, Whitman's close friends and literary executors—Canadian psychiatrist and Whitman biographer Richard Bucke; Philadelphia attorney Thomas Harned; and the Boswell to Whitman's Johnson, Horace Traubel—enlisted the efforts of Oscar Triggs, literature professor at the University of Chicago and one of Whitman's early champions. The first three volumes are devoted to "Leaves of Grass" and other poems, with the remaining seven volumes containing all of Whitman's prose writings, with an index and a bibliography in the final volume. There were 1,342 sets printed of the Complete Writings, issued in four editions that differed primarily in the amount of leather used for their bindings. Copies of this set with the original jackets are rare, with just two recorded at auction by RBH and ABPC since 1975. There can be no copy anywhere that is in better condition than this one. (ST15109a)



The First Issue of the First Printing of Whitman's "Leaves of Grass," Called by PMM "America's Second Declaration of Independence"

273 **WHITMAN, WALT.** *LEAVES OF GRASS.* (Brooklyn: s.n., 1855) 288 x 200 mm. (11 3/8 x 7 3/4"). xii, 95 pp. **FIRST EDITION, First Issue** (BAL's and Myerson's Binding "A"); First State of the frontispiece portrait (on heavy paper); second state of the copyright page, as usual; second state of p. iv). Original publisher's green cloth, covers with gilt frames, gilt titling, and decoration in blind, flat spine titled in gilt, marbled endpapers, the binding with extensive refurbishing and very skillful repairs (see below). Housed in a green quarter morocco box. Frontispiece portrait of the author, original tissue guard. BAL 21395; Grolier American 67; Myerson A2.I.a1; PMM 340. ♦Some variations in color to boards (because of refurbishing), the gilt with variable degrees of brightness (visible but rather dulled on the spine, a bit less than bright on the front cover, and with original luster on the back), but the expertly restored binding entirely solid and certainly agreeable enough. Isolated marginal smudges, otherwise A FINE COPY INTERNALLY, the text clean, smooth, and fresh. **\$65,000**

Offered here in the first issue of the first printing, this collection of Whitman's poetry is described by PMM as "America's second Declaration of Independence: that of 1776 was political, that of 1855 intellectual. . . . [T]he whole of Leaves of Grass is imbued with the spirit of brotherhood and a pride in the democracy of the young American nation." Most of this volume is occupied by the celebrated "Song of Myself," a publication so sexually candid as to be branded immoral at the time, but now recognized as one of the great achievements of 19th century American poetry.

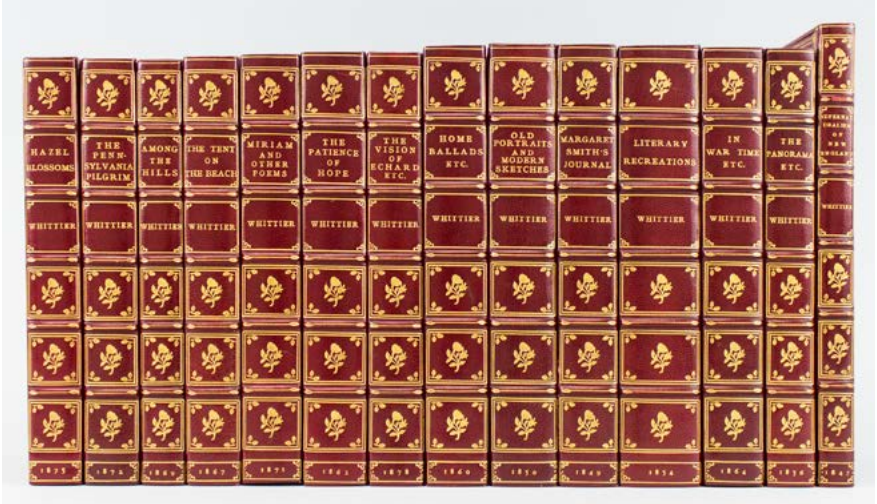


Reviews in 1855 were mixed, with the most enthusiastic coming from Emerson, whose words of praise became the preface to the second edition. According to Myerson, 795 copies of the first edition were bound: 337 in Binding "A" in June and July of 1855; 262 in Binding "B" in December, 1855 and January, 1856; and 196 copies in two other binding styles. Copies of this edition fetch more than \$100,000 at auction, and the infrequently found copies in fine condition can go for more than twice that amount; our copy is priced advantageously as a reflection of the (skillful) restoration work the cover has undergone. Laid in is a very thorough printed delineation of the repairs (which involved the partial incorporation of a backstrip from a later facsimile cover) performed on the book by Lyn R. Jacobs. (ST15135)

274 **WHITTIER, JOHN GREENLEAF. (BINDINGS - ROOT & SONS).** 14 **FIRST EDITIONS.** (London or Boston: 1847-78) Octavos of varying sizes. Publisher's blind-stamped cloth, (later) glassine dust wrappers, **TWO VOLUMES UNOPENED.** In excellent matching burgundy morocco-backed clamshell boxes by W. Root & Son, backs with raised bands, gilt compartments with central floral sprig and gilt titling, marbled lining. ♦Half the spines a little sunned, occasional small spots or dents to boards, but **THE ORIGINAL BINDINGS ESSENTIALLY UNWORN, UNUSUALLY CLEAN, AND WITH THEIR EMBOSSED DECORATION ESPECIALLY SHARP.** Leaves a shade less than bright because of paper stock, but very clean, with only isolated trivial spots; overall A VERY FINE GROUP, especially well preserved in their attractive boxes. **\$3,000**

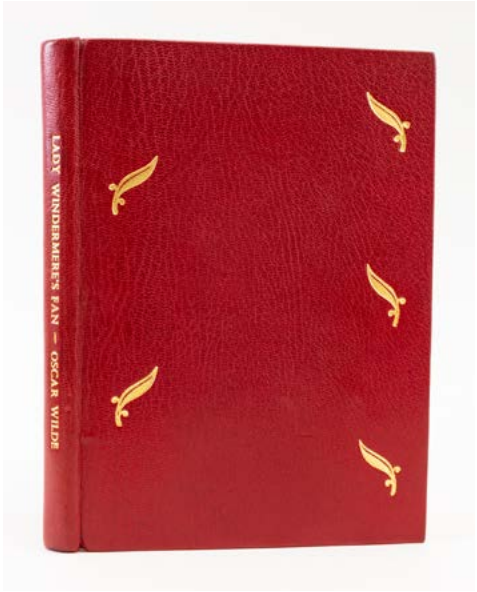
This is an excellent selection of the more substantial poetry and prose publications by John Greenleaf Whittier (1807-92), attractively presented and well protected in their bespoke clamshell boxes. The titles here are: "The Supernaturalism of New England" (1847); "Leaves from Margaret Smith's Journal in the Province of Massachusetts Bay" (1849); "Old Portraits and Modern Sketches" (1850); "Literary Recreations and Miscellanies" (1854); "The Panorama

and Other Poems” (1856); “Home Ballads and Poems” (1860); “The Patience of Hope” (1862); “In War Time and Other Poems” (1864); “The Tent on the Beach and Other Poems” (1867); “Among the Hills and Other Poems” (1869); “Miriam and Other Poems” (1871); “The Pennsylvania Pilgrim, and Other Poems” (1872); “Hazel-Blossoms” (1875); and “The Vision of Echard and Other Poems” (1878). A Quaker who edited a number of newspapers and spent time as a Massachusetts legislator, Whittier invested as much passion in his abolitionist campaigning as he did in his poetry. But in Day’s words, “Whittier won his place in New England literary circles by his genuine poetic talent and his felicity in detailing the homey aspects of New England life. Along with Thoreau, he favored life in the country, and celebrated his rural environment in much of his poetry. . . . The topical poetry that established his fame has lost much of its pertinency, but the wholesome simplicity and convincing vitality of his rural lyrics still attract 20th century readers.” Besides a group of works by an important American poet, the present item represents an assemblage of unusually well-preserved publisher’s cloth bindings, each in an attractive case made by a long-lived name in English binding. The London bindery of William Root & Son consistently turned out excellent work, both on fine bindings and on trade bindings of multi-volume sets. Packer lists the firm in business in Red Lion Square in 1899-1901, and the December 1942 issue of “The Rotarian” notes with regret that Root had been bombed out of their premises on Paternoster Row during the 1941 Blitz. (ST13575)



275 WILDE, OSCAR. (BINDINGS - ASPREY). LADY WINDERMERE’S FAN. (London: Elkin Mathews and John Lane, 1893) 208 x 148 mm. (8 1/8 x 5 3/4”). 8 p.l. (first blank), 132 pp., 14, [2] pp. (ads). FIRST EDITION. EXCELLENT CRIMSON MOROCCO, GILT (stamp-signed “Asprey” on front turn-in), covers with five gilt leaf ornaments (replicating the design on the original publisher’s binding), smooth spine with vertical gilt titling, red and gilt patterned endpapers, all edges gilt. Mason 357. ♦A couple of small marginal spots, otherwise A VERY FINE COPY, internally clean and fresh with generous margins, in a pristine binding. \$2,500

This is a well-preserved and handsomely presented copy of Wilde’s first successful play, a comedy that launched his career in the dramatic arts and cemented his reputation and popularity as a playwright of sparkling wit. The events of “Lady Windermere’s Fan” revolve around a young upper-class couple whose relationship is tested when the wife suspects her husband of an affair. Distracted by the appearance of her rival, Lady Erlynne, at her own birthday ball, Lady Windermere risks personal ruin and nearly leaves her husband for another man out of spite. At the play’s conclusion, it is revealed that the “other woman” is actually Lady Windermere’s estranged mother, who had left her daughter as an infant. Her true identity was known only to Lord Windermere, who was not conducting an affair but rather paying the woman off to protect his wife’s reputation. Many of the topics explored here—social class, attitudes toward women, keeping up appearances, hypocrisy, etc.—would later be revived in Wilde’s two most famous society comedies, “An Ideal Husband” and “The Importance of Being Earnest.” The strength of this play lies not only in Wilde’s biting dialogue, but also the way in which he weaves heavy topics together with the lightness of comedy and satire. According to Andrew Dickson, writing for the British Library’s website, the play “balances themes that are faintly absurd and also entirely serious.” For more on the binder here, see item #254, above. (ST15545)



“The Most Beautiful Book on Indian Sport in Existence”

276 WILLIAMSON, CAPTAIN THOMAS. ORIENTAL FIELD SPORTS. (London: Edward Orme, 1807) 480 x 595 mm. (18 3/4 x 23 1/2”). FIRST EDITION, First State (with Plate XXXI lettered “Hunting Jackalls”). Paper with watermarks dated 1804. VERY HANDSOME RECENT DEEP BLUE STRAIGHT-GRAIN MOROCCO, BEAUTIFULLY GILT, IN THE STYLE OF THE PERIOD BY COURTLAND BENSON, covers with broad border featuring Greek key roll and starburst corner ornaments, raised bands flanked by multiple plain and decorative rules, spine panels with large central fleuron, marbled endpapers, all edges gilt. With engraved pictorial title and 40 DRAMATIC AQUATINT PLATES, all attractively colored by hand. Schwerdt II, 297-98; Snelgrove, p. 202-03; Podeschi, pp. 97-98; Abbey, “Travel” 427; Tooley 508. ♦Frontispiece and two index leaves with flattened creases, title page slightly soiled, margin of final page of text a bit foxed, faint offsetting from



plates onto text, other trivial defects (one short marginal tear, isolated insignificant pinpoint foxing, a little smudge here and there), but A FINE COPY with only quite minor imperfections, with none of the typical (and often deadly) offsetting from text onto plates, and with its very accomplished replica binding unworn. \$17,500

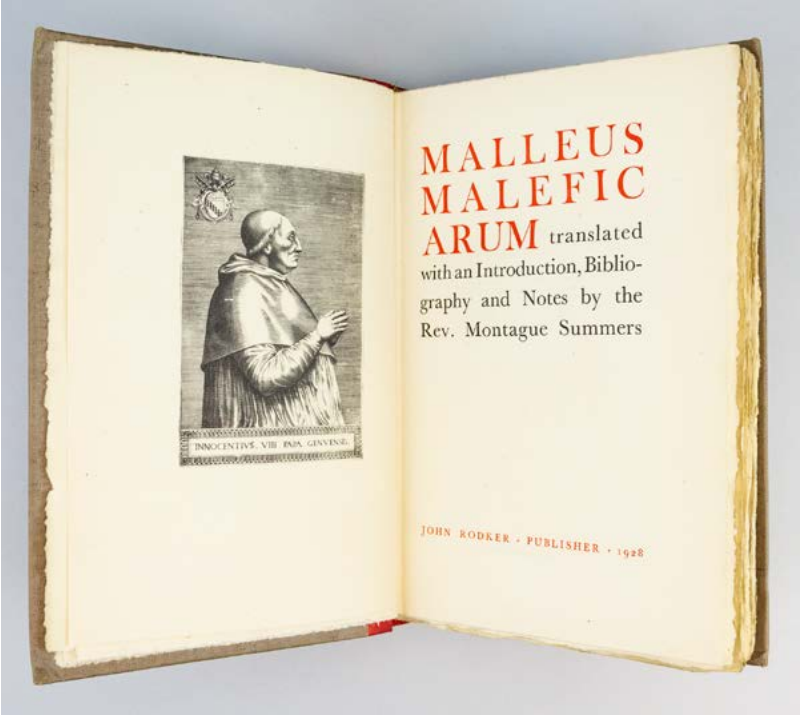
Offered here in a binding as magnificent as the book’s illustrations, this immense volume recounts the experiences of an officer who served for 20 years in the Bengal Army, vividly providing in text and pictures an account of life in colonial India under the British Raj. It has unsurprisingly been described by Schwerdt as “the most beautiful book on Indian sport in existence.” As the extended title indicates, the book examines “in a novel and interesting manner, the natural history of the elephant, the rhinoceros, [and several other species], the whole interspersed with a variety of original, authentic, and curious anecdotes.” Hardie says that our book not only is “a mine of information as to the manners, customs, scenery, and costume of India, but [it also] contains one of the finest series of sporting plates ever published.” The volume features wild elephants being captured, then pressed into service hunting other beasts. Tigers, wild hogs, bears, and wolves figure prominently as prey, but the author, who also penned an angling guide, does not neglect fish and fowl. The work was originally issued in 20 monthly parts between 1805 and 1807. Captain Williamson (d. 1817) was also the author of the first travel guide to India written for Westerners, “The East India Vade Mecum.” As one of the chief early 19th century color plate books, “Oriental Field Sports” turns up with some frequency in the marketplace, but it is very often found in unpleasant condition, having typically suffered from avid readership. The fine period-style binding is the creation



of Canadian binder Courtland Benson, who began to learn his craft in 1974. Over the years, he has studied with such master binders as Barbara Hiller, Bernard Middleton, David Sellars, Donald Glaister, Michael Wilcox, and James Brockman. In 1993, a finisher at Aquarius Bookbinders inspired Benson to learn to make tools based on historical examples, and he began to research decorative styles of bookbinding from 1450 to 1850, learning to design and use his own tools. There is no binder in North America who currently makes more convincing replica bindings than he does, and the present vast piece of work is notably impressive. (ST12827)

277 (WITCHCRAFT). [INSTITORIS, HENRICUS KRAMER, (called)]. MALLEUS MALEFICARUM. [THE HAMMER OF WITCHES]. ([Bungay]: Printed by R. Clay & Sons, Ltd. for John Rodker, 1928) 310 x 200 mm. (12 1/8 x 7 3/4"). xlvii, 277, [1] pp. Translated, with a long introduction, bibliography, and notes by Montague Summers. FIRST EDITION IN ENGLISH. No. 1,058 of 1,275 copies. Original buckram, (vellum-like) red paper spine, leaves untrimmed at fore and tail edges. Engraved frontispiece portrait. Title and first page of text in red and black. Printed on fine textured paper. Advertisement leaflet bound in at end. ♦In near-mint condition. \$750

Translated from the 1489 edition, this is the first printing in English of the “Hammer of Witches,” one of the great classics of early witchcraft literature. Under Pope Innocent VIII, its author, Heinrich Kramer (who took the name of Institoris), was appointed (along with Jakob Sprenger, who is sometimes credited with being the co-author of this work) as general Inquisitor for the five dioceses of Germany. Although Institoris and Sprenger were assigned the task of ferreting out heterodoxy in general, they concentrated their attention on investigating reports of witchcraft and prosecuting suspected witches. The book is divided into three sections, the first dealing with the theological ramifications of a belief in witchcraft, the second with the practices of witches and protection against them, and the third with legal procedures for dealing with witches. This small folio limited edition is attractively printed for John Rodker, writer, poet, and publisher, who, among other things, published (with the Egoist Press in London) the first “English” edition of “Ulysses” (albeit printed in France) in 1922. (CBJ1741)



278 WOOLF, VIRGINIA. THE MOMENT AND OTHER ESSAYS. (London: [Printed by R & R Clark, Edinburgh, for] The Hogarth Press, 1947) 197 x 130 mm. (7 3/4 x 5 1/8"). 191, [1] pp. **12 unbound quires.** Edited by Leonard Woolf. FIRST PROOF OF THE FIRST EDITION. Housed in a red cloth chemise and

matching slipcase, with a black morocco label on the spine. Each gathering stamped in ink “First Proof” and “R & R Clark., Ltd. Edinburgh, 6 Sept 1947 [to 23 Sept 1947].” Kirkpatrick A29. ♦Mild browning (due to paper stock), otherwise AN IMMACULATE COPY, never bound and, apparently, never read. **\$2,500**

This is an early proof copy of Woolf’s posthumous collection of essays, some printed here for the first time, on literary subjects ranging from Spenser and Congreve to Scott, Dickens, and D. H. Lawrence, as well as on unexpected topics, including fishing, politics, and royalty. The proof was produced in September of 1947, about three months before the book appeared in December of that year. Comparison to the book discloses a few changes to the preliminary material, but nothing substantial in the text. Our copy bears no proofreader’s or editor’s marks, and beyond the slight age-toning to the inexpensive proof paper, it is little changed from the day it left the press. (ST15183)

An Unusually Beautiful Copy of a Major Woolf Novel

279 WOOLF, VIRGINIA. THE YEARS. (London: Published by Leonard and Virginia Woolf at The Hogarth Press, 1937) 191 x 127 mm. (7 1/2 x 5”). 2 p.l., 469 pp. FIRST EDITION. Publisher’s light green cloth and printed dust jacket. Kirkpatrick A22a. ♦Very faint uniform darkening to the jacket spine, otherwise AN ESPECIALLY FINE COPY IN A VERY FINE JACKET, virtually faultless inside and out. **\$4,500**

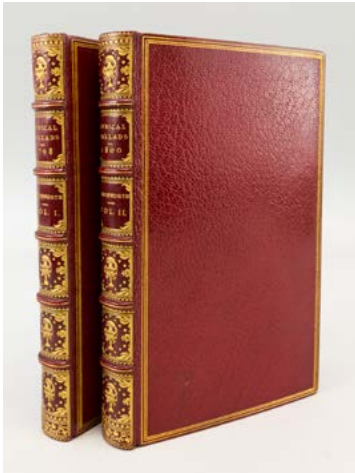
A major work in the Virginia Woolf canon, and the first novel by her to appear after “The Waves” of 1931, “The Years” is somewhat less experimental in style, making it one of the author’s most readable works. It chronicles the lives of a group of siblings, beginning with their childhood in the 1880s and continuing for half a century. One sister becomes a brilliant society hostess, another turns suffragette; one brother becomes a scholar, another a soldier. The resemblance to the author’s own large family of siblings is hardly coincidental, so that much of the work reflects the responses of Woolf and her family to rapidly changing times. Reviewing the book when it was first published, Peter Monro Jack wrote in the “New York Times” that “this is . . . lyricism in the form of a novel, with flying buttresses to sustain its airy and often absent-minded inspirations. There is the minimum of substructure. But there is everywhere, on one lovely page after another, . . . writing which reveals a kind of feeling that is more illuminating than a dozen well-made and documented novels. Mrs. Woolf has made, or unmade, her novel in the form of a poem or a piece of music.” The dust jacket issued with this volume is even more difficult than usual to find in fine condition, as it is here, because its spine almost always turns rather quickly to an unpleasant brown. (ST10952)

The Very Fine Bradley Martin Copy of the Inaugural Event of the Romantic Movement

280 WORDSWORTH, WILLIAM, [and] SAMUEL TAYLOR COLERIDGE. LYRICAL BALLADS. (London: J. & A. Arch, 1798; T. N. Longman and O. Rees, 1800) 175 x 105 mm. (6 3/4 x 4 1/8”). **Two volumes.** FIRST EDITION, Second (London) Issue of first volume; FIRST EDITION, First State of the second volume (p. 209 with last word of footnote in the middle of the page; p. 210 with 10 lines only; p. 211 with 19 lines, ending with “he thought again”; p. 212 with 19 lines, beginning with “And his heart fail’d him”). LOVELY CRIMSON CRUSHED MOROCCO, GILT, BY FRANCIS BEDFORD (stamp-signed on front turn-ins), covers with French fillet border, raised bands, spine compartments with distinctive urn-and-bird centerpiece surrounded by small



tools, leafy cornerpieces, gilt titling, densely gilt turn-ins, dark green endpapers, top edges gilt, other edges untrimmed. Front pastedowns with engraved bookplate of Harold Greenhill; from the collection of Bradley Martin (his sale, Sotheby’s New York, 1 May 1990, lot 3333). Ashley VIII, 5-8; Hayward 202 (Bristol imprint); Grolier English 66; PMM 256 (the second edition, the “Manifesto of the Romantic Movement”); Rothschild 2603, 2604. ♦Short, faint scratch to one board (well-masked by dye), half a dozen leaves with expert paper repairs to short marginal tears (well away from text), a couple of faint spots of foxing, but AN ESPECIALLY FINE SET, clean, bright, and as amply margined as possible, in extremely lustrous and unworn bindings. **\$25,000**



This is a rarely seen set, offered here in extraordinarily fine and pretty bindings, of the two first editions often described as the inaugural event of the Romantic period. The printing of “Lyrical Ballads” constituted an experiment for the two young poets (Wordsworth was 28, Coleridge 26) in the modification of the traditional artificial verse styles in order to capture forceful sincerity and elemental human emotions. Their radical purpose was nothing short of the reformation of poetry by deposing an artificial literary tradition and substituting a new poetics, more in keeping with normal contemporary speech patterns, and to infuse their work with what Wordsworth called “the spontaneous overflow of powerful feelings.” Folk ballads, as “natural” poetry, formed their models for pieces that reveal a sense of lasting joy in nature and in experiences common to all humans. The volumes contain, among others, “Tintern Abbey,” “Lines Written in Early Spring,” “We Are Seven,” “The Brothers,” “Michael,” and “The Ancyent Marinere,” 10 stanzas of which appear only in this edition. Volume I is the second issue of the first edition, with London rather than Bristol identified as the place of publication on the title page; there is just one known and one hypothetical copy of the Bristol issue. Additional

issue points for these volumes are: Vol. I: p. 19 reads “Oft” in line 10, p. 204 reads “woods” (with the final “s” and comma) in line 15 and “thought” (with the final “t” and comma) in line 17; Vol. II: 01-2 are uncanceled, p. 64 reads “Oft had I” in line 1 and “wide Moor” in line 6, p. 83 has a comma after “last days” in line 6, p. 92 reads “He” (capitalized) in line 2, and p. 129 has “when they please” properly spaced in line 11. The second volume offered here was originally issued with a companion first volume that was virtually a reprint of the 1798 volume; as a result of this reissue, and the two-year gap before the publication of the second volume, it can be difficult to find a set composed of our two first editions. Our volumes were bound in the distinguished West End workshop of Francis Bedford (for whom see item #174, above). This set was once owned by the extraordinarily discriminating American collector H. Bradley Martin (1906-88); his copy of any book will always be distinguished as having been a part of a library chosen by one of the most discerning of modern collectors. The heir to a steel fortune and a director at a leading New York investment bank, Martin was a member of the Grolier Club for 50 years and was one of the great American book collectors of the 20th century. His library of 10,000 volumes was sold at Sotheby’s in nine sales during 1989-90; these volumes appeared in that sale as Lot 3333. Former owner Harold Greenhill (1893-1968) was a Chicago book collector, active in the Caxton and Grolier Clubs. These works, especially when offered together, are uncommon in general, and handsomely bound, choice copies like the present set are exceedingly hard to find. (ST14212)

281 (WORLD WAR II). (ANTI-SEMITISM). A COLLECTION OF ANTI-SEMITIC BOOKS AND POSTERS. (1930-47) One book with cloth spine over paper boards, the rest with printed paper wrappers. One periodical missing wrappers and first bifolium, the other with printed wrappers depicting a swastika, sword, and laurel wreath. Map and periodicals heavily illustrated, books with a few scattered diagrams and charts. ♦With a bit of general wear but in very good condition overall, the posters with a few pinholes (from presumably being hung on walls), and the map with a crease through the cover (as expected). Contents clean and fresh. **\$1,250**

*This group of 12 items contains the following material: One full color, folding map of England with a provocative anti-British illustrated cover; two periodicals entitled “Die Deutsche Sieg im Westen” [The German Victory in the West] (1940), heavily illustrated with photographs of German military men (including a full-page image of Hitler at the front of each copy) and maps of the various fronts; four 8 x 11” propaganda posters with anti-Semitic content; and five books, including: 1) **CHAUMET, ANDRE.** and **H. R. BELLANGER.** Les Juifs et Nous [The Jews and Us]. (Paris: Jean-Renard, 1940). Title page with inscription from the author. 2) **QUERRIOUX, DR. FERNAD.** La Medecine et les Juifs [Medicine and the Jews]. (Paris: Nouvelles Éditions Françaises, 1940). 3) **MATTHAESIUS, DR. FREDRICH.** Deutsche Familienkunde*

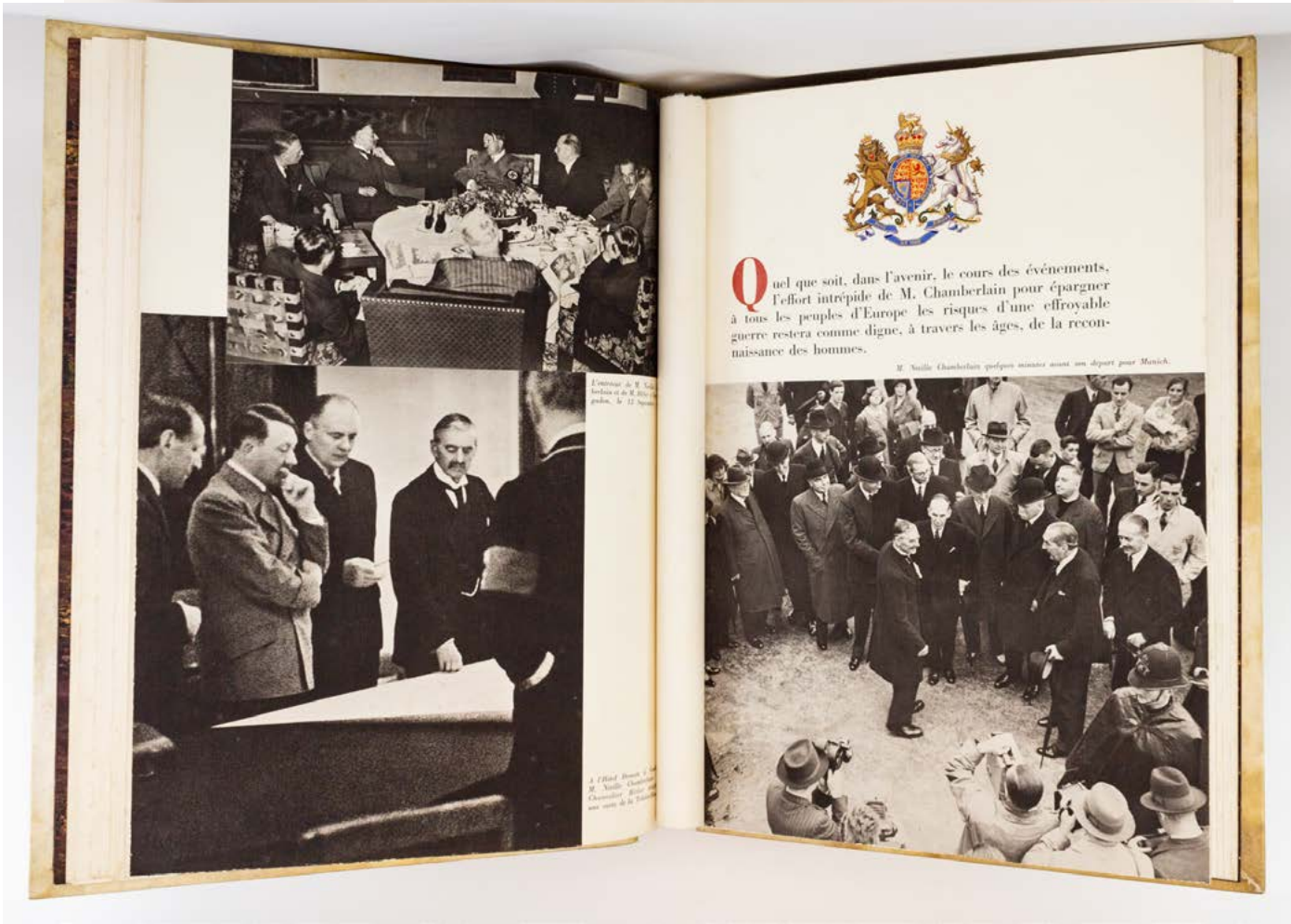


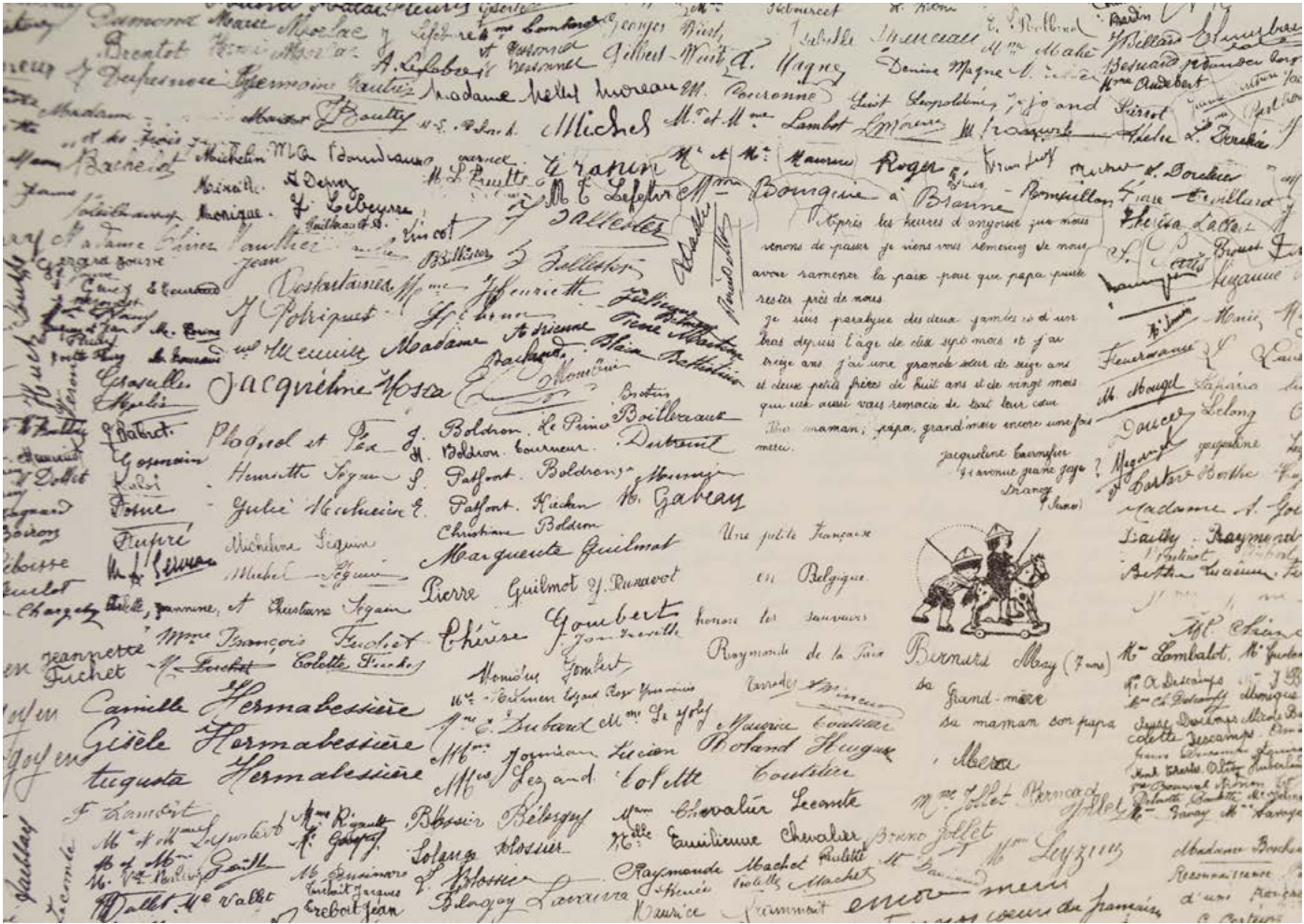
[German Genealogy]. (Bielefeld and Leipzig: Velhagen & Klafing, 1937). 4) **BENEDICT, RUTH.** Die Rassenfrage [The Race Question]. (Bergen II / Oberbayern: Müller & Kiepenheuer, 1947). 5) **JÖRNS, EMIL.** and **DR. JULIUS SCHWAB.** Rassenhygienische Fibel [Racial Hygiene Primer]. (Berlin: Alfred Wekner, 1933). (ST14040)

*A Gigantic and Excessively Rare Volume with Many Thousands of Signatories
Soon To Be Deceived by the Axis Powers*

282 (WORLD WAR II - MUNICH AGREEMENT). LIVRE D'OR DU PETIT PARISIEN [LE PETIT PARISIEN'S "GUEST BOOK" PRAISING THE MUNICH ACCORDS]. ([Paris: Le Petit Parisien, 1938]) 620 x 465 mm. (241/2x181/4"). [14] French-fold leaves, followed by 131 leaves of facsimile signatures. IMPRESSIVE PUBLISHER'S VELLUM OVER BEVELLED WOODEN BOARDS, UPPER COVERS WITH EMBOSSED ENAMELLED COLOR PLAQUE in high relief reproducing an allegorical design after a painting by Elizabeth Vigée-Le Brun (1755-1842) depicting Peace embracing Abundance, this within a gilt frame, raised bands, burgundy watered silk endleaves, vellum hinges, marbled flyleaves. In the (slightly worn) original vellum-covered wooden slipcase trimmed with brown morocco. With insignia of the United Kingdom, France, Italy, and Germany printed in colors, a full-page black & white photograph of President Franklin Roosevelt, and 22 large black & white photographs of the signing of the Accord and the public celebrations that followed. ♦ Isolated faint spots of foxing, otherwise A VERY FINE COPY with few signs of use. \$10,000

This enormous and weighty commemorative volume celebrates the now-infamous Munich Agreement which Neville Chamberlain promised would deliver "peace with honour . . . peace for our time," but which, as Churchill predicted, brought war instead. In the Munich Accords, Britain and France agreed to allow Nazi Germany to take over the Sudetenland region controlled by their ally Czechoslovakia in order to avoid war. At the time, this move was popular with citizens still traumatized by the horrors of World War I. The most widely-read daily newspaper in France, "Le Petit Parisien," trumpeted praise for the accord, and on the front page of its 1 October 1938 edition, it urged the "Mothers and Children" of France to send their thanks to the men who had negotiated the peace, promising to deliver these greetings to the French premier Édouard Daladier, German chancellor Adolf Hitler, Italian dictator Benito Mussolini, Chamberlain, and the diplomats who had worked on the agreement. The present volume seems to be a vehicle for delivering expressions of gratitude from the multitudes, as it reproduces many thousands of tiny signatures crammed together, creating a sea of



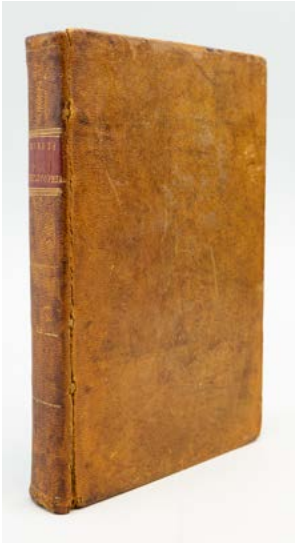


gray on more than 100 giant folio pages. The work must have been made in an extremely limited quantity, perhaps only to be sent to the dignitaries involved in the negotiations: OCLC does not record any copies in libraries, and we could trace no other copy at auction. (ST15533)

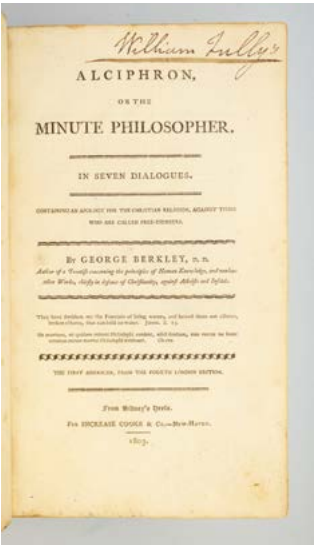
**The First American Philosophical Work,
Owned in 1805 at Yale by a Subsequently Notable MD**

283 (YALE COLLEGE). BERKELEY, GEORGE. ALCIPHRON OR THE MINUTE PHILOSOPHER IN SEVEN DIALOGUES. (New Haven: Increase Cooke & Co., 1803) 213 x 130 mm. (8 3/8 x 5 1/8"). xiii, [i], 15-388 pp. (Without the leaf of ads at the end). First American Edition from the Fourth London Edition. An original American binding of sheepskin, flat spine divided into panels by gilt rules, original red morocco label. Front free endpaper and title page with ink ownership inscription of "William Tully . . . Yale College 1805" (see below). Jessop 16h. ♦Front joint cracked (with just a slight give to the board), leather at corners worn through, covers with a handful of short scratches and a bit of minor soiling, faint offsetting throughout the text, but an excellent example of an early American sheep binding, completely unsophisticated, the text fresh and clean, and generally in a very much finer state of preservation than is typical of such volumes from this period. **\$1,500**

This is an excellent unsophisticated copy in its original rustic binding of the first printing in America of the first major work of philosophy written on American soil (even if by an Englishman), our copy featuring particularly interesting associations with Yale. Composed during a restful sojourn in Newport, Rhode Island, and first published



by Berkeley (1685-1753) in 1732, the work has as its chief aim the defense of religion, especially the established Church of England, against the attacks and objections of atheists and "free-thinkers," nicknamed "minute philosophers." ("Alciphron" is the name of the chief exponent of "free-thinking" in the dialogues.) The book takes the form of seven colloquies, examining, in turn, the nature of the "free-thinkers," the heart of their charges against the established church, the nature of morality, arguments pertaining to the existence of God, contemporary Christian practice, the usefulness of Scripture, and the apparent contradiction between faith and reason. Keynes tells us, "Luce places Alciphron with Joseph Butler's 'Analogy,' 1736, as the only comparable book on Christian apologetics in the eighteenth century." Our volume has two important connections with Yale. Timothy Dwight, author of the foreword, was the grandson of Jonathan Edwards and the former holder of the scholarship Berkeley established at Yale. More important, our former owner, William Tully (1785-1859) graduated from Yale College in 1806 and later taught there. Tully studied medicine with a local preceptor, entered Dartmouth Medical College in 1808, and two years later received a license to practice from the Connecticut Medical Society. His research and writings on plant-based sources of medication led to his appointment as professor of materia medica (pharmacology) and therapeutics at both Yale and the Vermont Medical Academy, a demanding position which he satisfied by alternating terms between the two schools. Tully was brilliant but had a difficult personality, as reflected in his eventual resignation from Yale in 1842 after student complaints about his teaching (which had devolved to the point where he simply read aloud from a textbook). This dismissal allowed him to return to the research he preferred, and he published a 1,500-page compendium on pharmacology entitled "Materia Medica" in 1857-58, a significant contribution to the field. ANB says that "Tully contributed to the advance of American medicine in two ways. He helped to train hundreds of young physicians by increasing their awareness of the medicinal value of plants and herbs. He also contributed to the eventual discontinuation of bloodletting and calomel as standard medical practice." (ST12176-1)



284 YEATS, WILLIAM BUTLER. THE POEMS OF YEATS. (London: Macmillan and Co. Ltd., 1949) 260 x 160 mm. (10 1/8 x 6 1/4"). **Two volumes.** Corrected and with notes by W. B. Yeats. No. 194 OF 375 COPIES of "A DEFINITIVE EDITION," 350 of which were for sale, with limitations page SIGNED BY YEATS. Publisher's green cloth, gilt monogram on upper covers, smooth spines with gilt titling. In the original (largely intact) acetate dust jackets and brown cardboard slipcase. Each volume with a frontispiece portrait of the poet, one after John Singer Sargent, the other after Augustus John. Prospectus laid in at front of volume I, the front of it inscribed with a verse from Gerard Manley Hopkins' "My own heart let me have more pity on" and the notation "my new year gift to myself / [illegible] Dec. 49." ♦A couple of spots of foxing just to the edge of the last few leaves of volume II, otherwise A VERY FINE COPY, clean, fresh, and bright in pristine bindings, with few signs of use inside or out. **\$3,250**

This is a near-mint copy of the "definitive edition" on which Yeats was working up until 48 hours before his death. The collection was planned, and the limitations pages signed, in the late 1930s, but the outbreak of World War II delayed publication for 10 years. Yeats (1865-1939) was the brightest star of the Celtic Renaissance; according to DNB, "almost single-handed, he made Irishness culturally fashionable. Spearheading a great cultural renaissance, he moved into his maturity as the voice of his country, memorializing her heroes, sitting as a senator in her independent parliament, dying full of years and honours. . . . He had always been supreme among modern Irish poets and his international standing has equally been recognized as one of the great innovators of modern poetry." He was awarded the Nobel Prize for Literature in 1923. The touching inscription on the prospectus—and the sparkling condition here—indicate that this set was a much-treasured personal reward. (ST15054a)

